

AN IDEAL FEMALE SUBJECT FOR NEO-LIBERAL TIMES?

A case study of Angelina Jolie's subjectivity construction in the media
from a critical feminist perspective

Dilara Asardag

University of Helsinki

Faculty of Social Sciences

Media and Global Communication

Master's Thesis

May 2016



HELSINGIN YLIOPISTO
HELSINGFORS UNIVERSITET
UNIVERSITY OF HELSINKI

Tiedekunta/Osasto – Fakultet/Sektion – Faculty Faculty of Social Sciences		Laitos – Institution – Department Department of Social Research	
Tekijä – Författare – Author Dilara Asardag			
Työn nimi – Arbetets titel – Title AN IDEAL FEMALE SUBJECT FOR NEO-LIBERAL TIMES? A case study of Angelina Jolie's subjectivity construction in the media from a critical feminist perspective			
Oppiaine – Läroämne – Subject Media and Communication Studies			
Työn laji – Arbetets art – Level Master's Thesis	Aika – Datum – Month and year May 2016	Sivumäärä – Sidoantal – Number of pages 104	
Tiivistelmä – Referat – Abstract <p>This case study investigates how Angelina Jolie's overall mediated persona is constructed as ideal in the media. Following this, there is an attempt to display what are the ideological implications, impact and consequences of this construction for the women in different strata of society by bringing an ideological discussion and critique to the analysis material. In addition to the concept of double entanglement provided by Angela McRobbie, where feminism to some degree transforms into a Gramscian common sense, as a theoretical framework, the concept of the neo-liberal entrepreneurial female subjectivity correlates well to the mediated persona of Angelina Jolie. Before moving onto the current conjecture of feminism in order to elaborate this concept of double entanglement and the post-feminist female figure's relation with neo-liberalism, the different phases of second wave feminism will be presented.</p> <p>As its methodology, this case study adopts critical discourse analysis, which is a discourse analytical research that primarily studies the way social power, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context (Van Dijk, 2001: 352). The selected media data for analysis stretches across a timeline of Angelina Jolie's public presence, beginning from her journey to Cambodia as a self-transforming experience until the media coverage regarding the removal of her ovaries. Online magazine and newspaper interviews and articles are main sources of data for this case study. Results of the research show that there are different dimensions which most of the time integrate together in very prudent ways and construct Angelina Jolie's subjectivity as ideal through the discourse of post-feminism. While this form of feminism is inclusive towards women belonging to middle and upper classes, it has the tendency to undermine women coming from underprivileged backgrounds.</p>			
Avainsanat – Nyckelord – Keywords Angelina Jolie, Post-feminism, Neo-liberalism, Subjectivity, Double Entanglement, Ideology, Media			

ACKNOWLEDGEMENTS

The completion of this thesis would not be possible without the stimulating motivation and valuable ideas of my thesis supervisor Dr. Marko Ampuja. I would like to kindly thank him for his guidance, inputs and support throughout this process. I would also like to thank my family for their unconditional love and support.

TABLE OF CONTENTS

1. Introduction.....	1
2. Theoretical Background: Feminist Theory, Post-Feminism and Neo-Liberalism	3
2.1 Second Wave Feminism in General.....	4
2.1.1 Liberal Feminism: The Origins of the Second Wave.....	7
2.1.2 Marxist/ Socialist Feminism: Reconstructing Male Radicalism.....	9
2.1.3 Radical Feminism	15
2.2 Post-Feminism.....	17
2.2.1 Post-Feminism and the Epistemological Break.....	18
2.2.2 Post-Feminism as a Historical Shift.....	19
2.2.3 Post-Feminism as a Backlash.....	19
2.2.4 The “Complexification of Backlash” and “Double Entanglement”	20
2.3 Neo-liberalism	22
2.3.1 Neo-Liberalism and Subjectivity	25
2.4 Celebrity as a Mediated Persona	27
2.5 Ideology-Critical Considerations on Neo-Liberal Subjectivity ..	28
3. Methodology	35
3.1 Research Design	37
3.2 Data Collection	41
3.3 Data Analysis.....	45
3.3.1 Critical Discourse Analysis: General Comprehension.....	46
3.3.2 Norman Fairclough’s General Approach	49
3.3.3 Fairclough’s Three-Dimensional Model: Key Concepts	52
3.4 Validity and Ethics.....	55
4. Analysis: Angelina Jolie’s Post-Feminist Subjectivity	57
4.1 Neo-Liberal Subjectivity	58

4.2 Individuality and Empowerment.....	64
4.3 Divine Figure and Sexualization	70
4.4 Traditional Values.....	72
4.5 Radical Values	75
4.6 Double Entanglement	77
4.7 Liberal Feminism.....	84
5. Concluding Remarks	90

1. Introduction

In our contemporary era, women, especially young women are increasingly subject to the policies of neo-liberalism and post-feminism especially in the Western world, which is enhanced by various forms of media. From advertisements to social media, from mainstream magazine articles to make-over shows on TV, women are increasingly constructed as protagonists and targeted to follow certain patterns to perform their subjectivities, i.e. through consumption. Through the culture of self-entrepreneurship of neo-liberalism and individualization, women are inclined to form self-enterprises which as a consequence create standardized human profiles. In addition, the construction of specific divine like heroic celebrity profiles in the media such as Angelina Jolie under the umbrella of neo-liberalism may have stronger impacts on the reception and performativity of the female subjectivities in audience.

In our contemporary post-feminist era, where there is a “double entanglement” (McRobbie, 2009) of feminist and anti-feminist ideas, the construction of these so-called celebrity profiles may have wider resonances in connection with neo-liberalism and how we understand what it means to be women in the contemporary world. The image of Angelina Jolie is chosen for this analysis due to the seemingly complex formation of her mediated persona (a term which is going to be explained in detail later), which incorporates feminist and conservative values respectively. Critical discourse analysis will be carried out on the image of Angelina Jolie in different mediums of media in an attempt to comprehend to what extent her image is constructed through the discourse of post-feminism. Through this process, the purpose will be an attempt to understand how the popular, liberal form of feminism she advocates may be in conflict with the radical progressive feminist struggle because it is connected with wider power structures while it may be convenient for some people who belong to higher strata in society.

The results of this research will reflect a fresh insight and acumen into the formation of female subjectivity in media in the contemporary neo-liberal world from a critical

feminist perspective. Since there is an attempt to attain an understanding of the ideal, favorable neo-liberal woman figure, this case study will also have the chance to reflect on the women excluded from the frame. Hence, carrying out critical discourse analysis will help in deconstructing the elements of power instilled in order to picture the profile of women neo-liberalism favors, and to understand how ideology and hegemony function through this process. The main research question in this study is:

How the overall mediated persona of Angelina Jolie is constructed as an ideal female subject in different media in the post-feminist/neo-liberal world?

The sub-question is:

What are the ideological implications, impact and consequences of this construction for the women in different strata of society?

In an attempt to answer these questions, firstly, in the literature review, a broad theoretical and historical background of this case study will be provided by referring to feminist theory, post-feminism and neo-liberalism. A historical understanding of different phases of second wave feminism will be followed by a comprehension of the current conjecture of post-feminism where important theoretical concepts such as “double entanglement” from Angela McRobbie will be explained in more detail. This will be succeeded by ideological-critical considerations on the post-feminist subject. The research design of this case study will be demonstrated in depth in the methodology section where critical discourse analysis, the methodology chosen for the analysis will be elaborated by providing a strong theoretical background. The analysis section has an endeavor to comprehend the different themes identified in analysis which, by prudently intertwining together constitute the ideal post-feminist subjectivity. The concluding remarks section will provide an overview of the results of analysis as well as the advantages and limitations of this case study.

2. Theoretical Background: Feminist Theory, Post-Feminism and Neo-Liberalism

Rosalind Gill says “Exploring the relationship of changing forms of political organization, social relations and cultural practices to changing modes and experiences of subjecthood and subjectivity are among the most important and urgent tasks for critical intellectual work” (Gill, 2008). These considerations, as Gill argues, are at the crux for comprehending power, ideology and agency which require research that is interdisciplinary and intersectional (ibid.). I agree with Gill’s proposition that neo-liberalism and post-feminism can be central to understand contemporary media culture where the exploration of the relatedness of these broader social, political, economic and cultural discourses to subjectivity is principal.

Hence, the closely intertwined themes, “post-feminism” and “neo-liberalism”, circulating widely in different arenas concerning contemporary discourses, will form the theoretical framework of this research which inquires into the construction of ideal female subjectivity. Under the umbrella of post-feminism, the concept of “double entanglement” put forward by Angela McRobbie (2009) and the post-feminist female figure’s relation with the entrepreneurial neo-liberal subjectivity will be crucial. Since this research will be indebted to theory to a great extent, the historicization of feminism is necessary. In order to comprehend post-feminism and the current conjecture more profoundly, and to articulate appropriate criticism for the research purposes later on, it is crucial to conceive chiefly “the second-wave” and important threads: the liberal feminism (second wave feminism’s origins), Marxist/socialist feminism and radical feminism, the term generates. Initially, the second wave feminism will be examined in detail before proceeding into what can be classified as “post-feminism” where different understandings of post-feminism will be presented: post-feminism and the epistemological break, post-feminism and the historical shift, post-feminism and the backlash and finally the complexification of backlash and double entanglement. This will be followed by a comprehension of neo-liberalism and its connection with the post-feminist subjectivity.

Subsequently, a critical ideological critique will be brought forward in relation to this ideal female post-feminist subjectivity.

2.1 Second Wave Feminism in General

“Feminism embodies many theories rather than being a single discrete theory, and rather than being a politically coherent approach to the subordination of women, is a political commitment- or in some of its forms, more an ethical commitment- to giving women their true value.” (Wilson, 1986: 8)

Second wave feminism, as an adjunct to feminism, defines a specific moment in history that generates a palpable transformation in this body of knowledge and a switch of boundaries towards a new wave of radicalism. Although first wave feminism’s primary purpose of formal equality between the sexes was considered to be achieved through the process of emancipation and enfranchisement, acquisitions by the suffrage movements in Britain and the USA soon generated more thorny problems for women. In line with this view, formal equality for whatever sex, race or class can appear as delusive where the civic and political structures which enable such processes of equality already can be seen to function in advantage of the dominant groups. (Whelehan, 1995: 1.)

Second wave feminism is a continuation of the movement of an earlier phase of feminism which demanded civic equality for women via the right to vote achieved in the United States and United Kingdom (Whelehan, 1995: 3). It is “the second peak of a feminist movement that has existed for more than 100 years” (Dahlerup, 1986: 2). Second wave research is also indebted to and influenced by earlier feminist thinkers dealing with the social and political status of women that can be regarded as “feminist”; the most important among these was Mary Wollstonecraft whose “Vindication of the Rights of Women” was first published in 1792 (Whelehan, 1995: 3). While the first wave feminism gained a significant victory by lobbying, reformist campaigns and enfranchising women within the political and legal system, the second wave became a response to the first wave by a recognition that the system itself has a taken for granted

institutionalization of gender inequality where a complete solution to women's continued oppression necessitates a revolution (ibid.: 4).

During the 60s, there was an increased emphasis on the reflection given to gender relations in many societies where the political movements that occurred in the 60s meant that a radical questioning of gender roles was being carried out not only by isolated scholars or marginalized groups, but in front of and with the attention of many national publics (Nicholson, 1997: 1). According to Nicholson, the beginning of these changes came firstly with the Women's Rights movement and secondly with the Women's Liberation movement that emerged out of the New Left from which the more theoretical works of the second wave have emerged (ibid.: 1-2). Despite difficulty in marking the exact beginning of second wave feminism, 1968 (the year of public manifestations of New Left radicalism in Europe and the USA) carries a certain symbolic resonance (Whelehan, 1995: 4). In the USA, many women, dissatisfied by their involvement in male dominated left-wing politics, were departing to localized, non-hierarchical women's liberation groups in order to investigate the social and material conditions of individual women's existence, frequently with the aim of creating an agenda for political transformation of the social and economic status of women (ibid.).

Once women began examining the impacts collectively within consciousness-raising groups, they discovered that the revolutionary strategies themselves needed to be reviewed; by going beyond material changes, women realized the need to challenge the dominant ideological representations of femininity (Whelehan, 1995: 5). Hence, the apparent resistance to conventional definitions of what "being a woman" meant appeared to characterize second wave feminist activism (ibid.). Feminists of the later 60s onwards could be seen to break all the rules, both of traditional lobbying tactics and to some extent of left-wing oppositional politics where one significant reason for this more radical manifestation of feminism was that more women were gaining access to further and higher education and consequently finding it less easy to settle into domestic quietude (ibid.: 8).

Betty Friedan's "The Feminine Mystique" (1963), was regarded to reflect the new dynamism of feminist thought as it dealt with many of the issues that were to characterize second wave politics in the latter part of the 60s. With her degree in psychology from College, Friedan was dismissed from her journalism job due to her pregnancy to her second child while she began questioning why women were shelving their education in order to raise families (Trier-Bieniek, 2015: xvii). The breadth of her analysis, her emphasis on the alienation felt among US housewives dehumanized by the tedious domestic labor, made her one of the most important pioneers of modern feminism. Some of the principal feminists of all times, Mary Wollstonecraft, Virginia Woolf and Simone de Beauvoir all observed and came to the conclusion that "women" in Western culture are described only in negative terms through what they lack; status, independent income, education, history, and most of all, the distinct qualities associated with "masculinity". "Man", frequently used as a common word to signify "humanity", in fact, only places emphasis on the cultural and social exclusion of women where men are the "norm" and where seemingly "universal" values are in fact, men's values (Whelehan, 1995: 9).

According to Whelehan (1995: 13), what made the women's movement distinct from other radical movements of the late 60s can be summarized in one famous slogan, in one phrase "the personal is political" which supported the view that the private was of very public concern. The emphasis on consciousness raising and direct action meant that feminist politics derived from the individual and private sphere of experiential and emotional responses to oppression which dictated the form of early feminist agendas, by emphasizing issues such as paid housework, abortion, contraception, the family and the sexual division of labor (ibid.: 11).

Diverse schools of thought, philosophical roots and concepts comprise second wave feminism, which according to Whelehan's account can be classified in different threads such as Marxist/socialist feminism, radical feminism, lesbian feminism and black feminism. For my research purposes, I will prioritize liberal feminism (as the origins of second wave), Marxist/socialist feminism and radical feminism. This move should not be regarded as a depreciation of lesbian and black feminism but it should be considered

more as the space limit of this literature review. Hence, before moving onto post-feminism, I will examine second wave feminism and its origins in more detail, focusing first on liberal feminism, and then Marxist/socialist feminism and radical feminism in the following sections.

2.1.1 Liberal Feminism: The Origins of the Second Wave

The origin of liberal philosophy is frequently argued to be co-existent with the rise of capitalism, where the language of autonomy and self-improvement get inseparably associated with the property interests of the middle classes. In the writings of classical liberals such as John Locke and Thomas Hobbes, liberal emphasis on the concept of meta-physical dualism divided man (the reasons of using this word will become apparent) as unique due to his ability to reason, resulting in a split of mind and body where the mind is associated with rationality and the body with all things base, physical and shared with other living creatures. (Whelehan, 1995: 27.)

The maintained use of “man” in classic liberal thought, posits female nature as separate, an appendage to the male which acquires its meaning only as different from masculinity, yet contained within such a category and whose claim to the status of rational beings cannot be considered (Whelehan, 1995: 28-29). In line with this thought, while male nature is associated with social interaction, female nature is connected with home, emotion and nurturance, the irrational field of human nature (ibid.: 29). In liberal feminism, the term “human nature”, despite seeming neutral and inclusive, in fact, marginalizes female experience by characterizing men and women as holding quite different, conflicting and complex natures where the innate irrationality of women is prevalent (ibid.).

Correspondingly, the main purpose of liberal feminism has been to grant the status of men to women and gain the rights for them that men hold “naturally” (Whelehan, 1995: 29). Liberal feminism is regarded as the moderate, mainstream face of feminism, where women’s position in society is examined in terms of unequal rights or “artificial” barriers to women’s participation in the public world, beyond the household and family

(Beasley, 1999: 51). Therefore, in liberal feminist thought, there is an emphasis on the public sphere, on legal, political and institutional struggles for the rights of individuals to compete in the public marketplace where there is a special concern regarding the value of individual “autonomy” and “freedom” from the supposedly unwarranted restrictions by others (ibid.).

Persistently over the centuries, feminists demanded that the prevailing liberal ideals should be applied to women as well; in the 18th century, they claimed that women had natural rights alongside men; in the 19th century they adopted utilitarian arguments in favor of equal rights for women under the law, and in the 20th century, with the formation of the welfare state, they demanded that the state should strive for various social reforms for equal opportunities (Jaggar, 1983: 27-28). The liberal faith in reason and the natural rights of men to life, liberty and pursuit of happiness; principles prominent in the American Declaration of Independence (1776) were adopted by 19th century feminists who strove for women’s rights in legal terms, which are to be inserted into civic processes instead of posing questions to the validity of those processes (Whelehan, 1995: 33).

Although liberal feminism provided the arena for the most prominent transformation in women’s status for centuries, achievement of the vote, their devotion to liberalism framed the limits of their radicalism which informed the moderate branch of second wave thinking in 1960s and 1970s. The focus of liberal politics upon the bourgeoisie also created an impact on liberal feminist agendas in terms of an emphasis on the value of education, on lobbying (gaining rights through rational argument), on the importance of women as individuals (instead of militant groups), in order to reach their full potential, acknowledging personal responsibility if they failed. (Whelehan, 1995: 34.)

According to Whelehan, liberal feminist thought commonly portrays caution to accept women’s full potential for total equality, while at the same time indicating that this potential was never fully recognized. This brings forth the male oriented liberal thinking in that while the rights of the individual are sacred in liberal philosophy, it is up to the individual to pursue success through “merit” which is a line of thought that continually

undermines the probable existence of other social or cultural factors which might make it incredibly impossible for an individual to achieve the means to reach that potential (Whelehan, 1995: 37). Liberal feminists are attempting to achieve a model of equality within a system of inequality, within a system of beliefs that function on the assumed right to participate in the free market economy, despite the fact that for many women, free engagement in the free-market economy is out of question and/or not feasible (Whelehan, 1995: 34). Hence, this concept of “abstract individualism” always assumes that people perform in their own best interests which, obviously may not be true in many ways and cases (Whelehan, 1995: 37).

The above-mentioned starting points of liberal feminism are important to understand before moving onto the more radical historical understanding of feminism, while noting that as it will be elaborated later, specific tenets of liberal thinking and liberal feminism are prudently incorporated into post-feminist agendas. Marxist/socialist feminism and radical feminism are to be examined next as two important threads of second wave feminism before proceeding to the post-feminist era. The following section on Marxist/socialist feminism, which can provide a prominent insightful critical perspective on the post-feminist neo-liberal female subjectivity (the reasons for this will become apparent later in the literature review), represents an important phase through the second wave.

2.1.2 Marxist/ Socialist Feminism: Reconstructing Male Radicalism

While liberal feminism can seem to get trapped regarding its host discourse and in effect places emphasis on its own exclusion, Marxism can be seen as a model which generates opportunities for revealing the dependency of Western civilization on maintaining and bolstering class distinctions. Therefore, Marxist tradition can be extended following Engel’s argument in “The Origin of the Family, Private Property and the State” (1884), to acknowledge and expose the efficacy of gender difference to capitalist socialist relations. (Whelehan, 1995: 44.)

The terms Marxist and socialist become relatively interchangeable when describing the feminists who attempted to develop associations with the political left (Whelehan, 1995: 44). Whelehan is in unison with Alison Jaggar that socialist feminism should be

regarded as unmistakably Marxist, in so far as it utilizes the method of historical materialism (Jaggar, 1983: 125). The embracement of the broader term “socialist feminist” appears to be largely a response to Marxist hostility and a move towards engagement with mainstream left-wing politics (Whelehan, 1995: 44). Socialist feminism and radical feminism (which is going to be elaborated later) shares the belief that older established political theories are incapable of giving an adequate account of women’s oppression, where the new categories must re-conceptualize not only the so-called public sphere but also the hitherto private sphere of human life (Jaggar, 1983: 124). Therefore, they must also give an understanding of sexuality, childbearing, childrearing, and personal maintenance in political and economic terms. A defining feature of socialist feminism is that it attempts to interpret the historical materialist method of traditional Marxism, so that it applies to the issues made visible by radical feminists (ibid.). The perpetuation of class as the only principal decisive factor in contemporary power relations seems indefensible as the addition of gender to the Marxist tradition stimulates examination of important areas of female sexuality and reproduction (Whelehan, 1995: 44).

Contrary to liberal theory which is associated historically with capitalism and indeed often provides a rationale for it, Marxism offers a devastating critique of capitalism, where the notion of class is the key to understanding all social phenomena. Marxism charges, moreover that the liberal theory adopted to justify the bourgeois revolutions is mere egalitarian rhetoric, serving only to disguise the deep inequalities that inescapably characterize all societies divided by class (Jaggar, 1983: 51). Feminists, under these circumstances, had the intention of developing Marxist understandings of a socio-economic system based on class divisions and merge this with a revolution in consciousness (Whelehan, 1995: 45). However, in their endeavor to fuse second wave radicalism with Marxist analysis of the capitalist social formation, Marxist feminists faced an important obstacle in the sense that the concept of patriarchy; often considered to indicate the existence of a universal and transhistorical system of power relations between the sexes seemed to be incompatible with class analysis, which is culturally and historically specific, omitting the gender question almost completely (ibid.).

Marxism's avoidance of universal notions of human nature and especially its consideration of the function of ideological processes is particularly constructive for feminist comprehension, as a means by which the individual's collusion in their subordination can be critically re-assessed (Whelehan, 1995: 46). According to Marxist feminists, the major concern was that women seemed to be governed by two semi-autonomous but mutually strengthening apparatuses, the operation of a patriarchal ideology of enduring sexual difference within the family and a sexual division of labor in the workplace, both neglected by traditional Marxist analysis (ibid.: 47).

The first principle for feminists was that female domestic labor, reproducing and maintaining the workforce, should be regarded as an aspect of production (or reproduction) functioning for the benefit of capital. Accordingly, the assumed inclination of women for domestic and caring roles has effects on dominant attitudes to women within the labor market, and informs the "choices" women have in employment, to the degree that it is possible to recognize an area of "women's work", considered to be qualitatively different from men's. The effects of low pay and the insecurity of part-time or outwork are still considerable problems for women who have additional commitments to housework and childcare as well. (Whelehan, 1995: 49.)

Under these circumstances, the capital will continue to receive benefit from cheap female labor, while a dominant familial ideology approves that in the "natural" order of things, women belong to the home (Whelehan, 1995: 52). The sexual division of labor according to Whelehan's account is bolstered most effectively at an ideological level, where women apparently can make the choice to engage in a full time career. Nevertheless, in contrast to the male experience at work, women's choices are influenced by their recognition of their natural obligations to their families (ibid.). As Sylvia Walby points out, although the critical site of women's oppression varies between Marxist feminists, it is often the family which is seen as the basis as a consequence of the need of capital for women's domestic labor in the home (Walby, 1990: 4). The comprehension of the family unit, headed by the (male) breadwinner is geared towards concealing and *a priori* denying women an independent social status in public life (Whelehan, 1995: 53).

Importantly, the difficulties regarding feminist analyses of class, the family and the sexual division of waged labor revealed the prominence and necessity of the examination of ideology. There was a growing confidence among Marxist feminists that the endurance of a society divided primarily along gender lines is chiefly supported by the action of ideological state apparatuses that naturalize such social divisions as essential for the personal happiness of its members. Marxists, feminists, and especially Marxist feminists have endeavored to strengthen their analysis of oppression, either as class or class/gender oriented, through developing a more complex theory of the function of ideology, in their attempt to comprehend its problematical association with material “social reality”. Since the 70s, feminists came across with immense problems in their efforts to locate and identify the mechanisms by which desired and distorted images of femininity are endured in society where it is a complex phenomenon to evaluate the means by which such images become directly associated with “fact” or “common sense” as they are communicated through schools, the law, the media, literature, and inform an individual’s conceptions of, and attitudes to sexual difference. (Whelehan, 1995: 55.)

Antecedent to feminist approaches to ideology, Louis Althusser had already recognized problems with the Marxist theory of the maintenance of relations of production under capitalist conditions. His essay “Ideology and Ideological State Apparatuses” (1969) endeavors to modify the classic Marxist account of the status of superstructure (law and the state/ideology) as inferior to the infrastructure (economic base), which is viewed as the determining factor for superstructural processes (Whelehan, 1995: 55-56). Althusser diagnoses a significant relationship between the economic base and superstructure, where the material conditions of production are reinforced actively and coercively by a dominant ideology which simultaneously reproduces its own ideological framework as inevitable and immutable (ibid.: 56).

Alongside the State Apparatus, defined as repressive since it ultimately “functions by violence” (Althusser, 1984: 17), whether physical or non-physical in form, Althusser identifies Ideological State Apparatuses (ISAs) that arise from and feed back into these Repressive State Apparatuses (RSAs). These, according to him, function as “a certain

number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions” (Althusser, 1971: 136). Empirical examples to these institutions can be such as: the religious ISA (system of different churches), the educational ISA, the family ISA, the legal ISA, the communications ISA, the political and cultural ISA (ibid.). These apparatuses, in contrast to violence, operate through ways different than tangible repression:

“If the ISAs ‘function’ massively and predominantly by ideology, what unifies their diversity is precisely this functioning, insofar as the ideology by which they function is always unified, despite its diversity and contradictions, beneath the ruling ideology, which is the ideology of the ‘ruling class’” (Althusser, 1984: 20).

In line with this understanding, it is evident that Althusser is aiming at developing close links between the RSA as a centralized unit of power containing elements such as the government, the administration, the army, the police, the courts and prisons, and the mediatory processes of the ISAs which fortify the unity of state power while containing and repressing contradictions that are the effects of ongoing class struggle (Whelehan, 1995: 57). According to Althusser, each ISA contributes to the continuation and preservation of the RSA which evidently has implications that ideology has a direct interventional relationship with people’s material conditions of existence (ibid.). As Althusser says “What is represented in ideology is therefore not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real conditions in which they live (Althusser, 1971: 155). In line with this comprehension, it can be put forward that Althusser’s model moves toward a definition of base/superstructure as connected and inseparable in practice, in the sense that material reality is itself mediated and subject to transformations by the effects of ideology (Whelehan, 1995: 57).

For feminists, a vital element from Althusser’s account was his understanding of the creation and maintenance of separate private and public spheres where RSA can be seen to function primarily in the public domain despite a large part of the ISAs effects are felt in the private sphere of the family-household system. Furthermore, the ideological

processes which operate most effectively in the private sphere are associated with those institutions that can be considered to predate capitalism such as the family, property relations, and the sexual division of labor. Althusser regards the family and education ISAs as the most effective ideological apparatuses in a mature capitalist formation paralleling feminist attempts to reveal the impact of these two institutions on the positioning of women in the private sphere, where it is in the natural apolitical site of the family that ideology most successfully effaces its own effects. (Whelehan, 1995: 58.)

This comprehension can have very fruitful consequences for feminist thought. In our contemporary world, however, I think media acts as a very powerful ISA, consequently having ideological impact on family and education and in effect the construction of female subjectivity. Moreover, Althusser's concluding thesis which resonates with post-structuralist theorists is probably the most engaging and significant for feminists. It is his comprehension that ideology interpellates individuals as subjects in the sense that our notion of individuality and selfhood is, in fact, socially constructed, in a manner by profoundly influencing our material existence (Whelehan, 1995: 58). Louis Althusser's comprehension in relation to ideology and interpellation that provides an important mechanism for Marxist feminists, which is going to be elaborated in more detail later in the ideology-critical considerations section will par excellence prove useful for critical purposes for this specific case study on the construction of female subjectivity in the neo-liberal world.

Also, socialist feminists take into account class divisions seriously rather than indicating, as radicals point out, that all women form part of an oppressed underclass. Therefore, this understanding was attractive to working-class women, who had generally been alienated by the middle class dimensions of radical and liberal feminism. Through their adoption of Marxism's commitment to historical specificity, they were able to unpack the concept of patriarchy and make connections between this seemingly timeless system of domination and a capitalist social reality. Despite its charming first impression, the rhetoric of shared sisterhood can be offensive to those women who do not have access to the privileges of their more prosperous and enlightened sisters who

themselves are geared towards neglecting the day-to-day hardships of women's lives in favor of concentration on representation of femininity (Whelehan, 1995: 62-63). It is now important to comprehend radical feminism more deeply in order to reveal its importance in the second wave movement before proceeding into what can be regarded as post-feminism and current conjecture.

2.1.3 Radical Feminism

“Where liberal angels and Marxist cadres have hesitated to tread, radical feminists have marched. While inadequate thought on the reasons for action, and the location of targets, have undoubtedly posed problems for the remainder of the movement, radical feminism has alerted us to many wrongs” (Evans et al. 1986: 112)

Radical feminism appeared as a powerful oppositional discourse during the late 60s which was a symptomatic period of increase in radical political agitation such as the student and civil rights movements and challenged the epistemological basis of both Marxism and liberalism (Whelehan, 1995: 69). Despite being a new departure of the 60s, some aspects of radical feminism's philosophy can be seen to have their roots in the American cultural feminist tradition in the 19th and early 20th centuries where cultural transformation is a significant element in the work of such feminists (ibid.: 67). Another prominent dimension to radical feminists of the late 60s was that most were traitors from the New Left and civil rights movements, and therefore much of the feminist theory was developed in reaction against the theories, organizational structures and personal styles of the male “New Left” (Donovan, 1992: 141 cited in Whelehan, 1995: 67).

In this way, Whelehan points out that radical feminism conjures up the spirit of the second wave, by signifying the rage of women against the restraints of male power, through acts of militancy and direct action against patriarchy (Whelehan, 1995: 67). This rage which was distorted, trivialized, depoliticized and parodied in the mainstream media, still informs the popular (mis) conception of what the word “feminist” means today (ibid.). Radical feminists abandoned existing political structures or male-

dominated philosophies, in an attempt to create arena for women to think, to write, to speak by the guidance of their own feelings (ibid.: 67-68). Radical feminism is regarded as a brand new departure from an older tradition of feminism and this was specifically visible in the attitude adopted towards sexuality and the representation of women in the mass media (ibid.: 68). Therefore, in a sense, radical, black and lesbian feminisms may all be labeled “radical” as all these groupings to a greater or lesser degree than any feminist movements which predated them, were prepared to shake the foundations of contemporary philosophical and political thought (ibid.).

As a whole, radical feminist politics can be seen as an alteration from earlier 20th century women’s rights movements with their liberal or socialist basis to the new women’s liberation movement, formed by its decentralized, localized and anti-elitist organizational principles, tendencies also integrated by liberal and Marxist feminists in their political practice (Whelehan, 1995: 68-69). The groups were conceiving and arranging their own consciousness raising strategies, producing manifestos independently of one another, and functioning as distinct political “cells” (ibid.: 69). Although exposed to criticism by more centrally organized feminists, radical feminism’s followers perceived their lack of organization with specific leaders and centers and lack of subscription to one tradition in political thought as a strong advantage as this provided the arena for them for constant reinvention and transformation (ibid.).

Radical feminism is distinguished by its analysis of gender equality in which men as a group dominate women as a group and are the main beneficiaries of the subordination of women. This system of patriarchy, which is not a by-product of capitalism was explored for example, in relation to class inequality and racism by various radical writers (Walby, 1990: 3). By concentrating on the experiences of individual women in society and by using writing as a vehicle to communicate their own narratives of pain, radical feminists were aiming at transmitting their prominent belief that sexism lies at the heart of women’s oppression (Whelehan, 1995: 69). These feminists believed that female revolution in consciousness was the central step towards a social revolution and

for this reason, they gave a lot of importance to consciousness-raising as a tool (ibid.: 71):

“Everything, from the verbal assault on the street, to a “well-meant” sexist joke your husband tells, to the lower pay you get at work (for doing the same job a man would be paid more for), to television commercials, to rock song lyrics, to the pink or blue blanket they put on your infant in the hospital nursery [...] everything seems to barrage your aching brain, which has fewer and fewer protective defenses to screen such things out...” (Morgan, 1970: 1)

While socialist and liberal feminists concentrated primarily on social structures and women’s unequal position within them, radicals geared towards the personal lives of women such as marriage, childcare, sexuality health and work. These aspects, which could not be readily taken into account within a mainstream sociological framework, were attempted to be heightened to the level of urgent political concern by utilizing the slogan “the personal is political” (Whelehan, 1995: 73). Hence, in place of clarifying a coherent political theory, this ended up in a concentration on grassroots mobilization (ibid.). Radical feminism, according to Whelehan, more than any other strand has attempted to define feminist politics as a complete way of life, from sharing experiences in consciousness-raising sessions to living under degrees of separatism in communes and collectives (ibid.: 87). It was necessary to comprehend radical feminism in general terms before moving onto post-feminism, our contemporary conjecture. Although radical feminism could be elaborated in more detail, the amount of information provided in this section is adequate for our research purposes. Finally, it is time to move onto our current conjecture: post-feminism.

2.2 Post-Feminism

Before attempting to comprehend the new version of post-feminism and its connection with contemporary neo-liberalism, it is important to understand the three key ways in which post-feminism has been acknowledged: as an epistemological shift, as a historical transformation, and as a backlash against feminism (Gill, 2007: 249).

In some accounts, post-feminism is used to indicate an epistemological break within feminism which can be considered as a move towards a sort of theorizing influenced by post-modernism, post-structuralism and post-colonial theory (Gill, 2007: 249).

Secondly, it may be used to point out a historical shift, a move towards a new period following feminism which can be distinguished by different concerns and problems (ibid.: 249). Thirdly, the post-feminist position may be regarded by some writers to be antithetical to feminism where the “post” suggests a reaction against feminism (ibid.: 249). Hence, firstly, these three different comprehensions of post-feminism will be investigated before moving onto the fourth section, “the complexification of backlash and double entanglement” (borrowed from Angela McRobbie, 2009), which in fact, best describe the current conjecture of feminism.

2.2.1 Post-Feminism and the Epistemological Break

For a number of authors, post-feminism can be regarded as an epistemological break with second wave feminism and signals the intersection of feminism with other post-foundationalist movements such as post-modernism, post-structuralism and post-colonialism (Brooks, 1997:4). The adoption of “post”, by marking a critical engagement with earlier/ other forms of feminism, can be said to depict a challenge to “hegemonic” Anglo American feminism with its “dominant” and “colonizing” voice (Alice, 1995:11). Considered to be established by critiques of black and third world feminists, post-feminism in this sense, can be characterized by a shift away from totalizing concepts such as equality, to an emphasis on differences and to a more “pluralistic conception of the application of feminism” (Gill, 2007: 250). According to this understanding, feminism directs attention to the demands of marginalized, diasporic and colonized cultures for a non-hegemonic feminism adept at communicating with local, indigenous and post-colonial feminisms (Brooks, 1997 cited in Gill, 2007: 250). In line with this perspective, it can be observed that gender is not separable from “race”, “colonialism”, “sexuality” and “class” (Gill, 2007: 250).

2.2.2 Post-Feminism as a Historical Shift

In this perspective, a historical, rather than an epistemological or a theoretical shift is considered important where a periodization takes place by regarding post-feminism as an epoch after second wave feminism, an era after a specific moment of feminist activity and a set of feminist interests (Gill, 2007: 251). In line with this understanding of post-feminism, Rachel Moseley and Jacina Read (2002) argue that the polarization in feminist thought between feminism on the one hand and femininity on the other, is the consequence of the feminist thinking during the mid-70s (Gill, 2007: 251). Hence, they are, for instance, against the negative criticisms surrounding “Ally McBeal” which is a show incorporating both ways (feminine/feminist due to Ally McBeal being a mini-skirted male fantasy and a successful professional woman) because they think Ally McBeal is a post-feminist heroine, a female protagonist for our times (Gill, 2007: 251). This celebratory line of thinking may lead us to comprehend the current applause of Angelina Jolie’s mediated persona in popular media and in audience. Due to some of her actions and maneuvers that incorporate seemingly powerful, feminist values with other more traditional ones, she has constructed herself as the heroic, divine woman, by “having it both ways”. Nevertheless, this perspective regarding Angelina Jolie, I believe, should be challenged as it makes the functioning of power and ideology even more invisible.

2.2.3 Post-Feminism as a Backlash

Susan Faludi argues that the third line of understanding regarding post-feminism involves taking into account discourses that pose a backlash against feminist achievements and goals (Gill, 2007: 253). Faludi explains how “Publications from the New York Times to Vanity Fair have issued a steady stream of indictments against the women’s movement, with such headlines as ‘When Feminism Failed’ or ‘The Awful Truth About Women’s Lib’. They hold the campaign for women’s equality responsible for nearly every woe besetting women, from mental depression to meager savings accounts, from teenage suicides to eating disorders to bad complexions” (Faludi, 1992: 3). But what has made women unhappy in the last decade is not their ‘equality’ which

they do not yet have, but the rising pressure to halt, and even reverse, women's quest for equality (Faludi, 1992 cited in Gill, 2007: 253). Realizing the significance of the critical writing regarding the backlash discourse, it is explained that despite being somehow hostile to feminism, backlash discourses can be far more contradictory and complex in the sense that they do not cease alluding to feminism (Gill, 2007: 253). As Judith Stacey argues, "post-feminism incorporates, revises, and depoliticizes many of the fundamental issues advanced by second wave feminism" (Stacey, 1987 cited in Gill, 2007: 254). Rather than being regarded as a backlash and a reaction against feminism, post-feminism should be comprehended as a new discursive phenomenon that is closely related to neo-liberalism (ibid.).

2.2.4 The "Complexification of Backlash" and "Double Entanglement"

According to Rosalind Gill, post-feminism should be regarded as a distinct sensibility which is made up of a number of interrelated themes including femininity as a bodily property, the shift from objectification to subjectification, an emphasis upon self-surveillance, monitoring and self-discipline, a focus on individualism, choice and empowerment and the dominance of a makeover paradigm. In addition, a revival of ideas about natural sexual difference, sexualization of culture, focus on consumerism and commodification of difference and very importantly, the entanglement of feminist and anti-feminist ideas. (Gill, 2007: 255.)

Angela McRobbie, regards the post-feminist era as a process by which the progressive feminist struggles and feminist gains of the 70s and the 80s are actively subverted (McRobbie, 2009: 11). She argues that a collection of maneuvers and the support of popular culture have considerable effect in "undoing of feminism" while at the same time appearing to be engaging in a well-informed response to feminism (ibid.). With the attachment of the notions of freedom, choice and empowerment to women, feminism is attempted to be demonstrated as ancient, superfluous, already achieved and inessential (ibid.). Hence, Angela McRobbie points out that in fact, post-feminism positively engages with feminism as an area which is significant, with the purpose of attempting to prove that equality is gained and to inaugurate discourses which focuses on its

needlessness (ibid.: 12). Broadly, what she argues is that feminism should be comprehended to be “vanished”, “passed away” in order to be taken into consideration seriously. In line with Angela’s argument, the passing away should be seen as a result of pushing away in popular culture, a ground where “power is remade at various junctures within everyday life establishing our tenuous sense of common sense” (Butler, Laclau and Zizek, 2000: 14).

Inspired by some fleeting comments in Judith Butler’s small book, “Antigone’s Claim”, McRobbie suggests that post-feminism can be investigated through what she would describe as a “double entanglement” where the existence of neo-conservative values in relation to gender, sexuality and family life coincide with processes of liberalization in regard to choice and diversity in domestic, sexual and kinship relations (McRobbie, 2009: 12). This notion of double entanglement McRobbie points out, involves the currency of feminism to some degree transformed into a form of Gramscian common sense which is simultaneously disavowed (McRobbie, 2003 cited in McRobbie, 2009: 12). Hence, the concept of double entanglement can be very fruitful in investigating the complex mediated persona of Angelina Jolie which incorporates conservative and feminist elements respectively. For instance: her decision to adopt Brad Pitt’s surname after marriage on one side, the images depicting her visits to war zones for filmmaking as a masculine activity on the other, her apparent reluctance for marriage on the one side, her very traditional appearance at her wedding on the other. We are thus provided with the theoretical thinking to comprehend to what extent her subjectivity is constructed according to this notion of double entanglement provided by Angela McRobbie and to what extent it may appear as natural, taken-for-granted and common sense.

Furthermore, Rosalind Gill puts forward that the new post-feminist figure demonstrates how power and ideology functions to construct subjects through negotiation, mediation, resistance and articulation rather than through top-down imposition (Gill, 2008). This notion, as it is explained, has been central to the work of Louis Althusser, Antonio Gramsci and Michel Foucault in different ways. For instance Stuart Hall, in his study of “Thatcherism” provided one of the most intensive analysis of the role of new subjects in

the remaking of ideology and “common sense” (Gill, 2008). He attempted to comprehend how “Thatcherism” positioned itself as part of the society and thus became popularized quite quickly. His analysis of articulation focused on the techniques where Thatcherism as a hegemonic project attempted to dissociate people’s connections with particular existing discourses and points of identification and re-articulate them to new subject positions, such as “concerned patriot”, “responsible home owner”, “self-reliant citizen” (ibid.). By controlling popular dissatisfactions, and connecting them to a new set of discourses, and subjects, it was capable of persuasion, winning hearts and minds and re-designating the meaning of common sense (ibid.).

The aforementioned concept of “double entanglement” is acted upon under circumstances of blunt inequalities and exclusions in relation to “race”, “ethnicity”, “class”, “age”, “sexuality” and “disability” (Gill, 2007: 254). To broaden the comprehension of the power dynamics and theoretical knowledge which will enhance our research, at this point, it is also important to consider more closely the theme of neo-liberalism and the relationship between post-feminism and neo-liberalism which is considered to be prominent by feminist scholars. As the feminist scholar Christina Scharff puts forward, through adopting a Foucauldian approach, feminist studies reveal by looking at public, media and policy discourses that young women have been constructed as ideal neo-liberal subjects, human beings with great capacity who can lead self-managed lives by self-transformation and self-reliance (Scharff, 2014). Before moving onto comprehending the association between neo-liberalism, post-feminism, governmentality, and the female subjectivities, it is important to understand the generic concept of neo-liberalism which can acquire diverse meanings according to different contexts.

2.3 Neo-liberalism

Neo-liberalism is a vague, predominant and contested concept in our contemporary times, defined in various ways and underwent transformation in meaning depending on field and context throughout history. Among the many variations, it has been defined such as “A programme for destroying collective structures, which may impede the pure

market logic” (Bourdieu, 1998) and “A political philosophy and ideology that affects every dimension of social life” (Giroux, 2004).

David Harvey posits “Neo-liberalism is in the first instance, a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets and free trade” (Harvey, 2002: 2). The state, according to this model, should develop and sustain an institutional framework where for example, it has to guarantee the quality and integrity of money and it has to set up those military, defence, police, and legal structures and functions that are necessary to secure private property rights and guarantee, by force, if needed, for the smooth functioning of markets (ibid.). Beyond specific tasks, state intervention in the markets (once formed) must be maintained to a minimum, because in line with the theory, the state cannot possibly possess enough information to second guess market signals (prices) and powerful interest groups will inescapably pervert and bias state interventions (specifically in democracies for their own benefit) (ibid.). Thus deregulation, privatization, and withdrawal of the state from many areas of social provision have been the norm (ibid.: 2-3).

Furthermore, Harvey argues that the advocates of the neo-liberal way now occupy positions of considerable influence in education (the universities and many think tanks), in the media, in corporate boardrooms and financial institutions such as the International Monetary Fund (IMF), The World Bank, and the World Trade Organization (WTO) that regulate global finance and trade (Harvey, 2005: 3). Harvey indicates that the process of neo-liberalism under these circumstances encompasses “creative destruction”, not solely of prior institutional frameworks and powers but also of divisions of labour, social relations, welfare provisions, technological mixes, ways of life and thought, reproductive activities, attachments to the land and the habits of the heart (ibid.). The concept of neo-liberalism, as a substitution for all previously held ethical beliefs, places emphasis on the significance of contractual relations in the marketplace and regards “market exchange” as “an ethic in itself, adequate as a guidance to all human action (ibid.). Neo-liberalism is also understood as an ideological hegemonic project, which

works to preserve the rights of elite groups organized around class-based alliances to project their own repertoire of meanings onto others (Springer, 2010).

Henry Giroux puts forward that in addition to indicating a market-driven endeavour to punish the poor, working class and middle class by distributing wealth upwards to the 1%, current neo-liberal austerity measures direct attention to a politics of disposability where the social provisions, public spheres and institutions that nourish democratic values and social relations are being dismantled. Giroux writes that “Austerity measures not only individualize the social; they also produce massive disparities in wealth, income and power that impose immense constraints on people’s well-being, freedom and choices, while serving to undermine any faith in government, politics, and democracy itself”. Austerity measures intentionally highlight the economic Darwinism of neo-liberalism by enhancing a world of competitive hyper-individualism where self-interest and sense of resilience function to a great extent by privatizing social problems and depoliticizing those who buy into such a logic. Therefore, the financialization of the neo-liberal societies develops on a cruel, hyper-individualistic, survival-of-the-fittest-ethic. (Giroux, 2015.)

In line with these thoughts, neo-liberalism can be regarded as a form of governmentality, where neo-liberalism’s internal dynamics are accepted as “common sense” (Springer, 2010). This line of thinking leads us to associate neo-liberalism’s hegemonic rise and political influence to the “rule of experts” and “technocratic knowledge elites” (ibid.). Christina Scharff points out that when we draw on Foucauldian approaches, which consider neo-liberalism as a mentality of government, neo-liberalism can be comprehended as more than a set of free market principles, which extends into the organization of subjectivity where individual citizens are constructed as entrepreneurial subjects engaging in constant calculation and transformation (Scharff, 2014). In the next section the purpose will be to look at how neo-liberalism and governmentality engage with subjectivity. Before proceeding to comprehend post-feminism’s intricate relationship with neo-liberal entrepreneurial subjectivity, a general comprehension of neo-liberal subjectivity will be provided by using a Foucauldian perspective.

2.3.1 Neo-Liberalism and Subjectivity

Neo-liberalism as a concept, expects competitive individuals with market value to be entrepreneurs of themselves, to be the sole responsible of their courses of action, and lead lives of self-transformation and self-reliance. According to Michel Foucault, the two forms of liberalism, classical liberalism and neo-liberalism, share a general idea of “homo-economicus”, the condition in which they project a particular “anthropology” of man as an economic subject at the basis of politics. The only difference is that there is a shift in the emphasis from an anthropology of exchange to one of competition. (Read, 2009.)

This shift in “anthropology” from “homo-economicus as an exchanging creature to a competitive creature, or rather as a creature who should be encouraged to compete, results in a general switch in the way in which human beings make themselves but also are made subjects (Read, 2009). Foucault defines homo-economicus as “an entrepreneur, an entrepreneur of himself” (Foucault, 2008: 226). According to Foucault’s account, neo-liberalism is a new regime of truth, a new form of “governmentality”, a manner or a mentality, whose functional terms are no longer rights and laws, but interest, investment and competition (Read, 2009). As Maurizio Lazzarato argues “Neo-liberal government intervenes in the domain of the social by converting the latter into the function of the enterprise. It intervenes to promote multiplicity, differentiation and competition of enterprises and to incite and constrain each individual to become an entrepreneur of him/herself, to become human capital” (Lazzarato, 2009: 120).

Feminist research has revealed that women are increasingly positioned as ideal neo-liberal subjects (Gill and Scharff, 2011; McRobbie, 2009; Ringrose and Walkerdine, 2008 cited in Scharff 2014). Angela McRobbie (2009) has demonstrated that women have become “privileged subjects of social change” who are fully equipped to maximize their newly gained opportunities, for instance, access to the labour market and control over reproduction (Scharff, 2014). In addition, other feminist studies have revealed that neo-liberal motive of self-transformation is also linked with women and femininity (Ringrose and Walkerdine, 2008 cited in Scharff, 2014). Scharff indicates that (2014), it

is predominantly women, who are being required to transform themselves specifically in regard to the body and sexuality (Gill and Scharff, 2011).

However, there are blunt contradictions and inequalities regarding the image of women as empowered subjects and the process of governmentality involved. Scharff claims that by this “disjuncture”, a variety of concerns, for instance, the exclusions, that the neo-liberal subjectivities (re) produce can be acknowledged. As presented by Scharff, the empowered and capable female subject is positioned in opposition to powerless, “other” women. Hence, Scharff argues that neo-liberal subjectivity is constructed through processes of abjection, which generate self-calculating, self-reliant subjects as morally superior. In line with this argument, the “other” of the neo-liberal subject, powerless, vulnerable, passive and dependent, is constructed and established through hierarchies of power, which, despite providing an inclusionary hegemonic address, in fact, reproduce racial, ethnic, class based discrimination and inequalities. Therefore, the concept of neo-liberal entrepreneurial subjectivity, ideally female, which poses itself as apparently welcoming and inclusive towards women from different strata of society, *de facto* create high levels of discrimination and inequality due to the reason that highly valued self-transformation, self-reliance and empowerment require the existence of a certain level of affluence and social background. (Scharff, 2014.)

In addition to the concept of double entanglement provided by Angela McRobbie, where feminism to some degree transforms into a Gramscian common sense, the concept of the entrepreneurial female figure is easily applicable as a theoretical framework to the mediated persona of Angelina Jolie. The individualised subjectivity, the figure of competitive, flexible, self-enterprise, constantly in promptitude of self-transformation that is highly valued by the neo-liberal culture finds breath in Jolie’s entrepreneurial subjectivity.

Even without a detailed analysis, the neo-liberal tendencies can be visible for instance, in general themes covered in one of the commercials for Louis Vuitton brand called “*Angelina Jolie’s Journey to Cambodia*” (The first analysis material of this case study) where Jolie has the leading role (Louis Vuitton, 2011). Throughout the video, she is depicted as an adventurous individualistic woman with leadership and flexibility

qualities whose journey to Cambodia created a self-transformation of her mediated persona. Mediated persona has been a term, frequently used throughout the text in relation to the constructed subjectivity of Angelina Jolie. Aforementioned, the construction of specific divine-like heroic celebrity profiles in the media such as Angelina Jolie, under the umbrella of neo-liberalism may have stronger impacts on the reception and performativity of the female subjectivities in audience. What is meant by this proposition is that in addition to the concepts of double entanglement and entrepreneurial subjectivity, the construction of Jolie's subjectivity particularly as a celebrity/film star persona increases its general impact in society and demonstrates her image formation's inseparability from the media.

2.4 Celebrity as a Mediated Persona

Celebrities as we all know, are attributed by large sections of public as possessing phenomenal personalities, characteristics and charismatic appeal, as if they are essentially, in reality, carrying these characteristics. The German sociologist Max Weber (1864-1920) defined "charisma" as a type of social authority and defined "the charismatic individual" as "a certain quality of an individual personality by virtue of which he is set apart from ordinary men and treated as endowed with supernatural, superhuman or at least superficially exceptional qualities" (Evans and Hesmondhalgh, 2005: 17).

Celebrities rely for their status and popularity on a large section of people in society who observe them and their image from a distance where as a consequence, any charisma that the celebrities own, should be the existence of the distance between themselves and their audience (Evans and Hesmondhalgh, 2005: 19). Celebrities can only become celebrities by means of mediation, through transmission of their image, which comprise texts and which cannot be reduced to the peculiarity and traits of the real person (ibid.). This type of an image is thus referred to as the celebrity's "mediated persona" (ibid.). Persona (from the Latin, "persona" for a mask worn by an actor) can be regarded as the distinctive image of a person developed from the sum of their mediated appearances. Mediated persona is a combination to form a "public presence" where it can neither be solely connected with the characteristics of the real embodied

person, nor based only on our knowledge of someone from a specific movie character or professional performance (Gledhill, 1991: 214-215 cited in Evans and Hesmondhalgh, 2005).

Instead of simply being the meaning contained in one individual text, such as one film, persona comprises the circulation of meanings across different media, different genres and different formats. This persona may involve for example, aspects of the typical roles celebrities play, the image they put forward in interviews, and on chat shows. Importantly, mediated persona is a valuable term to use as it places emphasis on the dependency of celebrity as a category on media in order to construct and diffuse himself/herself to an audience. (Evans and Hesmondhalgh, 2005: 19.)

Therefore, the deeper comprehension of the complex mediated persona of Angelina Jolie requires investigating different media forms, genres and formats, exploration of data set in a systematic manner including magazine covers, cover stories and interviews, commercials, news stories, film reviews through critical discourse analysis. For instance, it will be really interesting to analyse magazine covers/articles in the sense that Jolie not only appears in women/fashion magazines but also in what is regarded to be more serious ones such as “TIME” and “New York Times”. In addition, it is interesting because it is usually emphasized that Angelina Jolie does not transform into her roles/characters in her movies, rather, the characters and roles are translated and diffused into her “real life” persona to the extent that she becomes the characters she acts. The distinction between her real life subjectivity and her screen persona is constantly blurred which already reveals the complexity of her mediated persona. Finally, before moving onto the analysis section, it is prominent to elaborate on the ideology critique the case study will manifest.

2.5 Ideology-Critical Considerations on Neo-Liberal Subjectivity

As mentioned before, I believe that media can play a very important role in constructing mediated subjectivities which are claimed to be ideal in our post-feminist era, where the construction of these so-called celebrity profiles may have wider resonances in connection with neo-liberalism and how it can be understood what it means to be

women in the contemporary world. As a reminder, the analysis is carried out on the image of Angelina Jolie in different mediums of media in an attempt to comprehend to what extent her image is constructed as ideal through the discourse of post-feminism.

In this study, I will attempt to understand how the popular, liberal form of feminism Jolie advocates may be in conflict with the radical progressive feminist struggle due to its connection with wider power structures. In order to reveal the inequalities and exclusions created, and to comprehend how this ideally constructed subject, although appealing to many, may in fact be applicable to people belonging to certain strata of society, it is necessary to move beyond the discourse on governmentality to ideology. By taking into account the ideological dimension, we can also comprehend the importance of the collective sentiments of the progressive feminist struggle while revealing the possible fissures in neo-liberal thinking and bringing a critique to the current conjecture of feminism. This means, in this case, it is necessary to take into account Althusser's comprehension of ideology and its association with subjectivity.

In a manner of creating a bridge with the Marxist/socialist feminism section, as elaborated there already, Althusser indicates that in addition to Repressive State Apparatuses, there are Ideological State Apparatuses (ISAs) that arise from and feed back into the Repressive State Apparatuses (RSA) in the society. These, according to Althusser, are diverse and function predominantly by ideology. Althusser regards the family and education ISAs as the most effective ideological apparatuses in a mature capitalist formation paralleling feminist attempts to reveal the impact of these two institutions on the positioning of women in the private sphere, according to which it is in the natural apolitical site of the family that ideology most successfully effaces its own effects. (Whelehan, 1995.)

This was a beneficial finding for Marxist feminists. However, I would like to point out that media which is a prominent arena for creating discourse through language, acts as a very powerful ISA today, consequently having an ideological impact on grounds such as family and education and in effect the construction of female subjectivity. What I mean by this is that the construction of the mediated personas such as Angelina Jolie's,

in media, may have wider ideological implications regarding the construction and perception of real life subjectivities in society. The media, can act as a powerful tool in this direction, functioning by winning the hearts and minds of its participants rather than acting as a coercive force.

Moreover, as it was already mentioned in the Marxist/socialist feminism section, Althusser's concluding thesis which resonates with post-structuralist theorists can be significant for the purposes of this research too. It is his comprehension that ideology interpellates individuals as subjects in the sense that our notion of individuality and selfhood is, in fact, socially constructed, in a manner by profoundly influencing our material existence (Whelehan, 1995: 58). According to this understanding, ideology does not only function at the level of "ideas" due to the reason that ideas exist within and are given meaning by our actions and as far as they are social actions, they are themselves ritualized in ways that are depicted by a specific ISA (ibid.). In line with Althusser's understanding, we are already "hailed" or "interpellated" as subjects by means that allow us to be "identified" in the social formation by the "double mirror effect" of an ISA which implicitly contains at its centre the Subject par excellence (e.g a projection of God in the religious ISA, or the idea of the model family which is called for in the functions of the welfare state) to which we are subjected (ibid.: 58-59). We acknowledge our "self" reflected in these processes, because the comprehension of the self rather than emanating from within the individual, in fact derives from the social formation. From this "Subject" we gather our meaning in relation to all other subjects and in line with this thought, according to Althusser, individuality is considered as an effect of the operation of ideology (ibid.: 59).

Althusser's comprehension of the dual effects of ideology upon consciousness and as indicating a range of actions has proved attractive to Marxist feminists who have recognized that a feminist revolution requires both an equal access to material power processes, and an enduring attack upon dominant ideological mechanisms, by demythologizing their perceived naturalness. Therefore, feminist theorists could examine and counter the quasi-biological account of patriarchy's "universality" and its success as a dominant ideological force. In line with this understanding, emphasis alters

into the relationship of ideology to lived experience, the depiction of the imaginary relationship of individuals to real conditions of their existence. Thus, the gendered subject is constructed and reproduced in ideology and “reality” is therefore understood as a series of intersubjective social situations and relations. (Whelehan, 1995: 59.)

In addition, Judith Butler adopted a subject-theory which associates the emergence of a subject with its submission, of subjectivation and subjection/assujettissement (Rehmann, 2014: 314). This equation which was adopted and integrated into Althusser’s concept of ideology in general is regarded by Judith Butler as a post-liberatory insight and it can be traced back to Lacanian psychoanalysis, according to which the formation of a subject coincides with its subordination under the “law of language” (ibid.). Moreover, through references to the subject theory of the Critical Psychology of Klaus Holzkamp, the exponents of Project Ideologietheorie (PIT) (such as Jan Rehmann) have argued that an ahistorical division between the necessarily repressive society and the needy individual establishes an “un-societal foundational structure” of the individual. This condition makes it impossible to conceptualize the formation of self-determined capacities to act” (ibid.: 315). According to this understanding of subjectivity, at a general level, the subject immediately faces submission by being exposed to language and the impact of society which in turn, makes it quite impossible for the existence of any self-capacities to act.

Jan Rehmann then continues by arguing that such an “anthropological” foundation has an impact for the analyses of “governmentality studies”. If it is accepted beforehand that subjectivity and subjection/submission are, by definition the same, Foucault’s differentiation between the technologies of the self and of domination cannot be maintained. Also, the self-conduct of individuals and their ideological integration into the *dispositif* of neo-liberalism cannot be distinguished. Rehmann adds that this situation also hinders the development of a sustainable concept of resistance by making references to Sven Opitz regarding his interpretation of governmentality studies where resistance can only be perceived as a “border attitude”, an “operation at the margins”, or a “line of escape”. (Rehmann, 2014: 315.)

According to this understanding, resistance is restricted to small tactical displacements within the framework of domination and its hegemonic ideologies where any endeavor to formulate a “global alternative to the existing conditions” is condemned as illusory (Rehmann, 2014: 315). Moreover, Rehmann indicates that governmentality studies attempt to provide the existing dispersion and helplessness of social movements and the Left vis-à-vis neo-liberal hegemony with a theoretical justification where it becomes impossible to discover new coalescing points for a counter hegemony to be developed from below and the self-conduct, hijacked and alienated by neo-liberalism to be re-appropriated (ibid.: 315-316).

In this case, I would like to argue that I do not agree with Rehmann’s proposition that the equation of subjectivity and subjection, the understanding that the formation of a subject coinciding with its subordination under the law of language in fact hinders the capacities to act. In contrary, I believe that the condition of realization and disclosure that every human being in one way or another materializes in contemporary societies through a certain layer of submission, by the effect of language and discourse is important. By this I mean that certain elements are being pre-conceptualized and pre-defined regarding one’s life even before the human being is born, where the exposure to world through language confirms this situation. An example would be a girl who is automatically given her father’s surname and exposed to the religious ceremonies of her family’s belief system. However, this realization of the ingrained condition of dominant values can open new windows for change rather than acting as mechanism of hindrance.

At this point, it is important to bring in the Marxist dimension, namely the existing class divisions to the discussion. In contrast to arguments which indicate a classless society and despite the existence of a general level of submission regarding the subject, I would like to argue that the class dimension i.e. the stratum of class one belongs to in society later in life (keeping in mind that class mobilization is possible), hugely affects one’s relative capacities to act and one’s relative individual freedoms. Although no human being is completely free under current structure of societies where neo-liberalism is integrated in every aspect of life, these capitalist societies appear as providing relative individual freedoms and mobilization for people who belong to privileged social

groups. For some human beings, the founding submission continues to exist all throughout their life and is heightened by other elements, and for others (although it is arguable to what extent this actually constitutes freedom) their submission provides them greater capacities to act due to their social background and affluence.

In addition to the acknowledgment of dominant values performed through various interpellations and the existence of submission, the realization of the impact of class differences on people's capacities to act, can in fact be beneficiary for a resistance to be cultivated on collective sentiments. This would be going beyond the governmentality studies and Rehmann's concerns that resistance can be limited. Even if women are interpellated by ideology already before they were born in one way or another, there may exist certain ISAs in contemporary life, which may further enhance this interpellation. One of the examples is media, which I believe acts very powerfully in ideological terms and construction of certain celebrity profiles in media like Angelina Jolie can perform ideological roles in real life in the sense that by a double mirror effect, many women may see themselves reflected in the subjectivity of Angelina Jolie and identify themselves with such a figure. It should be kept in mind that she is constructed as the ideal female figure and the best feminist in 2015 by the media. However, under the conditions of neo-liberalism and post-feminism, the kind of subjectivity that she promotes may be in conflict regarding especially people who belong to lower classes in society.

This route enhances our ability of unpacking the neo-liberal dimension on feminism and understanding how the double entanglement of feminist and conservative values attached on the image of Angelina Jolie can function through media as discourse by winning the hearts and minds of its audience. It is important to understand the Marxist class dimension of the issue as well as Althusser's theory of ideology and subjectivity, first to reveal the inequalities, exclusions and functioning of ideology and second to attempt cultivating the ground for an insightful counter-hegemony where necessary. Due to the reason that this case study is interested in comprehending how the reality is created through discourse and in effect in deconstructing the dominant power structures,

it resorts to critical discourse analysis as a methodology. The next step is to elaborate on this methodology chosen for the analysis.

3. Methodology

In our contemporary era, “Neo-liberal government intervenes in the domain of the social by converting the latter into the function of the enterprise, it intervenes to promote multiplicity, differentiation and competition of enterprises and to incite and constrain each individual to become an entrepreneur of himself/ herself to become ‘human capital’” (Lazzarato, 2009: 120). Neo-liberalism has implications for gender relations in the sense that women, especially young women are increasingly subject to the policies of neo-liberalism and post-feminism especially in the Western world which is enhanced by various forms of media. From advertisements to social media, from mainstream magazine articles to make-over shows on TV, women are increasingly constructed as protagonists and targeted to follow certain patterns to establish human capitals, to perform their subjectivities, i.e. through consumption. Through the culture of self-entrepreneurship of neo-liberalism and individualization, women are inclined to form self-enterprises which as a consequence may have the tendency to create standardized human profiles. In addition, the construction of specific divine-like heroic celebrity profiles in the media such as Angelina Jolie under the umbrella of neo-liberalism may have stronger impacts on the reception and performativity of the female subjectivities in audience.

In our contemporary post-feminist era, borrowing from Angela McRobbie (2009), there is a “double entanglement” of feminist and anti-feminist ideas, the co-existence of conservative and radical values. In addition, according to McRobbie, what Ulrich Beck and Anthony Giddens understand by reflexive modernization and individualization are directly linked with the post-feminist understanding (McRobbie, 2009: 18-19).

According to Beck and Giddens, the earlier period of modernization (first modernity) created a welfare state and a set of institutions which allowed people in the second modernity to become more independent and able, for instance, to earn their own living. Young women are, as a result, now dis-embedded from communities where gender

roles were fixed; and as the old structures of class break away and lose their grip in the context of late/second modernity, individuals are increasingly called upon to invent their own structures (ibid.: 19). Ulrich Beck says “Individualization means first the dis-embedding, second the re-embedding of industrial society ways of life with the new ones in which the individual must “produce “, “stage” and “cobble together” their biographies themselves (Beck et. al, 2004: 7-8). With the presence of individualization of life situations, he mentions that we can talk about self-reflexive, do-it-yourself biographies, in which decisions on education, profession, jobs, accommodation, personal relationships should be thought about and decided (ibid.). Under these circumstances, the construction of these so-called celebrity profiles may have wider resonances in connection with neo-liberalism and how we understand what it means to be women in the contemporary world. According to different news articles published during spring 2015, Angelina Jolie has been crowned the UK’s top feminist icon as she beats Emma Watson, Beyonce Knowles and Germaine Greer to top the list (McGeorge, 2015) and she was mentioned by Harper’s Bazaar (Fisher, 2016) among the 25 most inspirational women of the feminist movement who changed the face of feminism. Hence the overall research question in this study is:

How the overall mediated persona of Angelina Jolie is constructed as an ideal female subject in different media in the post-feminist/ neo-liberal world?

The sub-question is:

What are the ideological implications, impact and consequences of this construction for the women in different strata of society?

The image of Angelina Jolie is chosen for this analysis due to the complex formation of her mediated persona which incorporates feminist and conservative values respectively. As a method of textual content analysis, critical discourse analysis will be carried out on the image of Angelina Jolie in different genres of media in an attempt to comprehend to what degree her image is constructed through the discourse of post-feminism. Through

this process, the purpose will be an attempt to understand how the popular feminism she advocates may be in conflict with the radical progressive feminist struggle. The results of this research are expected to reflect a fresh insight and acumen into the formation of female subjectivity in media in the contemporary neo-liberal world from a critical feminist perspective.

3.1 Research Design

This study which encompasses different theoretical frameworks at its core (grounded in theory) and supported by its analytical and empirical research is a case study of the examination of Angelina Jolie's mediated persona. It is invested with broad theoretical notions such as neo-liberalism, ideology, hegemony, governmentality, subjectivity as well as concepts such as "double entanglement" from the post-feminist tradition. Its methodology will be a form of qualitative textual content analysis, specifically Norman Fairclough's three-dimensional approach of critical discourse analysis in order to examine a range of data in different mediums of media associated with Angelina Jolie.

This research will be a qualitative case study since as a researcher I will carry out an in-depth textual analysis of the image of a particular person in media. It is a case study because it is bounded by time and activity and as a researcher I will collect a set of data about a particular person, to be interpreted and analyzed over a sustained period of time (Creswell, 2014: 14). At this point, it is important to consider in general the importance of doing a qualitative research and utilizing textual content analysis, and specifically critical discourse analysis as a methodology for this research. In this way, underlying epistemological and ontological position of this study will be made apparent.

As Barrie Gunter puts forward, a broad distinction is made between qualitative and quantitative methodologies in the sense that in the latter case, the research attempts to establish descriptive accounts of media content in which distinct, predefined elements are counted and classified where the basic units of analysis consist of the identification of themes, or the frequency of occurrence of specified categories of action or incident, or types of actor, be it an individual, group or an institution. However, in the qualitative

fashion, although a certain form of counting may still be involved, the depth to which the media texts are analyzed is the distinctive factor where the researcher may utilize analytical techniques which are designed to investigate subtleties in the use of language, the construction of narratives, and the types of information selected by the media producers. (Gunter, 2000: 91.)

In this type of analysis, due to the reason that the interest centers not only on appearances made by certain themes, information sources, or categories of actor or incident, but the way they are presented, the choices being made, and the way themes, sources or actions are juxtaposed, a whole array of subtle patterns of linguistic and production formats can be examined. This is done to reveal meanings that may not be immediately apparent from a purely quantitative content analysis (Gunter, 2000: 91). Hence, in the case study of Angelina Jolie, a surface level quantitative content analysis is not sufficient as a methodology in the sense that her image which juxtaposes and intermingles different elements, requires an in-depth investigation and interpretation regarding the subtle patterns of linguistic and visual formats. This is necessary in order to reveal hidden meanings and make ideological assumptions.

As a type of content analysis, discourse analysis manifests that underlying ideological assumptions, positions, perceptions of power relations, levels of interest and authority can be traced from the textual structure of the media content (Van Dijk, 1983).

Discourse analysis, in addition to being an aspect of semiotics, can be regarded as a form of critical linguistics (Fowler, 1991). The term discourse has been used to refer to written text but also used in connection with audiovisual media and its application to the media was initiated by the semiotic studies attempting to examine the value and meaning of language in terms of its implicit ideological assumptions where discourse analysis specifically places emphasis on the linguistic component of language use in media (Gunter, 2000: 87). This research will utilize a form of discourse analysis, critical discourse analysis and more specifically it will resort to Norman Fairclough's three dimensional approach of critical discourse analysis.

The consequences for the development of discourse analysis approaches, post-structuralism, as part of a larger post-modern framework, is probably the most influential movement within the social constructionist paradigm (Galewski, 2011: 163). Despite covering a variety of intellectual trends, it is Foucault's concept of "discourse" (1972) that received the immense appreciation in social research (Fairclough, Wodak and Van Dijk cited in Galewski, 2011: 163). This is due to the reason that Michel Foucault, the French historical philosopher, conceptualized and manifested a definition of discourse as an all-embracing, extending beyond language to operations of society, set of rule governed statements that enable people to make sense of the world and at the same time impeding barriers on what gives meaning (Wetherell, Taylor and Yates, 2005: 390; Jørgensen and Phillips: 2002: 12 cited in Galewski, 2011: 163).

The post-structuralist theory of discourse, as developed by Foucault and other post-modern thinkers, indicates that reality is a discursively constructed social product where the truth is comprehended to be "always contingent or relative to some discursive and cultural frame of reference" (Galewski, 2011: 164). In response to an extremely relativist stance of post-structuralism, where there is no reality beyond discourse and which considers assessment of competing knowledge claims irrational as any claim to truth can be regarded as valid depending on one's perspective, a new "critical realist" approach to discourse analysis emerged (Fairclough, 1995; Fairclough and Wodak, 1997; Chouliaraki and Fairclough, 1999 cited in Galewski, 2011: 164). Critical realists attempted to find a common ground for "ontological realism, epistemological relativism and judgmental rationality" (Galewski, 2011: 165). Accordingly, there is a complex interaction and communication between discourse and non-discursive social structures, or material practices, which in contrast to social constructionist approaches, are simply irreducible to discourse or do not acquire meaning solely through discursive interpretation (*ibid.*).

When we look at epistemological and ontological assumptions, social constructionist discourse theory is in fact comprehended as a broader category encompassing post-structuralism, is deeply aligned with an anti-essentialist ontology and anti-

foundationalist epistemology (Gralewski, 2011: 166). Social constructionist discourse theory is a paradigm in social sciences that is generally contrasted with positivism or rationalism which utilizes a positivist epistemology and an empiricist ontology. Critical realism, also applied as an approach to discourse analysis, emerges as a bridge-building theory between the two seemingly incommensurable paradigms (Gralewski, 2011: 167) with its relativist epistemology and critical realist ontology which in comparison to the anti-essentialist understanding, consists of such notions as intransitive structures and generative mechanisms (the real) through which human beings are capable of bringing about change during actually occurring events (the actual) that can be perceived and comprehended in many different ways (the empirical) (Reed, 2008: 70).

In general terms, critical discourse analysis (CDA) which is theorized according to the arguments above and which is going to be adopted in this research provides methods for the empirical study of the relations between discourse and social and cultural developments in different social domains (Phillips and Jørgensen, 2002: 60). It is a discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context (Van Dijk, 2001: 352).

As critical discourse analysis comprehends the nature of discourse as “an instrument in the social construction of reality”, and the functioning of discourse as both constitutive and constituted by social practices (Blommaert and Bulcaen, 2000; Phillips and Jørgensen, 2002), the nature of this research can be regarded to be qualitative. As a critical discourse analyst, I will be investigating and interpreting how social reality is constructed and reproduced through discourse and through language; in our case, how the image of Angelina Jolie is constructed as the ideal female figure in the neo-liberal world but also how social reality or material practices have an impact on discourse. Also from a critical realist perspective, I will study how the people may have the agency to interact with social reality and bring about change. There is a holistic account in qualitative research in a way that the researchers attempt to develop a complex picture of the problem or issue under examination by highlighting multiple perspectives, identifying many factors involved in a situation, and generally outlining the larger

picture that emerges (Creswell, 2014: 186). These characteristics of the qualitative research align with the case study of the examination of the mediated persona of Angelina Jolie. A complex inquiry into the construction of discourse where various variables are at stake requires an in-depth comprehension and it can be carried out by qualitative analysis by adopting the philosophical stance of the critical discourse analysis.

In addition, this case study is a qualitative research because the researcher is the key instrument; in qualitative research, the researcher collects data herself/himself, makes analysis, observes behavior without tending to use or relying on questionnaires/instruments developed by other researchers (Creswell, 2014: 185). Critical discourse analysts continue a tradition that rejects the possibility of a “value-free” science and argue that science, and especially scholarly discourse are inherently part of and influenced by social structure and produced in social interaction (Van Dijk, 2002: 353). This characteristic of the critical discourse analysis tradition on the importance of the role of researcher who takes an explicit position rather than staying objective aligns with the general significance given to the researcher in qualitative research. Before moving onto the analysis and methods section in more detail where the reasons behind choosing to conduct qualitative research and critical discourse analysis will become more apparent by referring to the case study, it is important to comprehend the data collection procedure of this case study.

3.2 Data Collection

In qualitative research, the researchers typically collect multiple forms of data, such as interviews, observations, documents, and audiovisual information rather than relying on a single data and in turn, they review all of the data, make sense of it, and organize it into categories or themes that cut across all the data sources (Creswell, 2014: 185-186). This research has qualitative research characteristics since the data is collected from various sources and analyzed systematically in order to comprehend Angelina Jolie’s complex mediated persona. Since it is interesting to observe that she appears in diverse genres and her image is incorporated into contrasting themes, it is necessary to look at

different media outlets rather than focusing on similar set of data only from a few sources.

As the constructed image of a single celebrity profile, Angelina Jolie will be examined by a textual content analysis where critical discourse analysis will be adopted. Internet will provide a prominent source of data for this specific research. Rather than carrying out participant observation and recording the data to be analyzed later as is the case in some forms of qualitative research, this case study requires collecting the readily published and distributed data first, for the analysis to be conducted systematically later. According to the various working definitions, Internet research can encompass inquiry that employs visual and textual analysis, semiotic analysis, content analysis, or other methods of analysis to study the web and/or Internet facilitated images, writings, and media forms (Markham and Buchanan, 2012). Therefore, the chosen media data for analysis spans across a timeline of her biography, starting from Angelina Jolie's journey to Cambodia as a self-transforming experience until the media coverage regarding the removal of her ovaries. I will list the data here, organized by key themes related to Jolie's mediated persona:

The beginnings of Angelina Jolie's mediated persona:

2011 Louis Vuitton Commercial on Youtube "*Angelina Jolie's Journey to Cambodia*" (Although it is created in 2011, it tells the beginning of the importance of her media persona)

2004 March Vogue Magazine Digital Issue Cover "*Angelina Jolie, Single Mother, UN Ambassador & Colin Farrell's Leading Lady*"

Coverage after movie releases: "Wanted", "Salt" and "The Tourist":

2008 July Vanity Fair Magazine Digital Issue Cover "*Angelina Jolie Uncensored*"

2008 July Vanity Fair Magazine Digital Issue Cover Story "*A Woman in Full*"

2010 August Vanity Fair Magazine Digital Issue Cover "*Farewell, Angelina? Hollywood's Most Notorious Beauty*"

2010 August Vanity Fair Magazine Digital Issue Cover Story "*Angelina The Conqueror*"

2010 10/14 Hollywood Reporter Digital "*Salt: Film Review*"

2010 07/21 Women's Media Center Digital "*From Edwin to Evelyn: Angelina Jolie Switches Gender Roles in Salt*"

2010 07/13 Women and Hollywood Digital "*Thinking Beyond Gender: Angelina Jolie in Salt*"

2010 December Vogue Magazine Digital Issue Cover "*Angelina Jolie Raising Six Kids, Playing Strong Women, and Seducing Johnny Depp in the Tourist*"

2010 December Vogue Magazine Digital Issue Cover Story "*The Other Angelina*"

Coverage about screenwriting and feature directorial debut "In the Land of Blood and Honey" and directing "the Unbroken", visiting war zones and her life as Mrs. Pitt:

2011 October Vanity Fair Magazine Digital Issue Cover "*Angelina Under Fire*"

2011 October Vanity Fair Magazine Digital Issue Cover Story "*Direct From Angelina*"

2012 02/15 The Telegraph Digital "*Berlin Film Festival: Angelina Jolie's In the Land of Blood and Honey, review*"

2014 December Vanity Fair Magazine Digital Issue Cover "*Perfectly Awesome Angelina Jolie*"

2014 December Vanity Fair Magazine Digital Issue Cover Story "*Woman of the Year*"

Coverage after double mastectomy:

2013 05/14 The New York Times Digital Opinion Article By Angelina Jolie "*My Medical Choice*"

2013 05/27 TIME Magazine Digital Issue Cover "*The Angelina Effect*"

2013 05/27 TIME Magazine Digital Issue Cover Story "*Angelina Effect*"

Coverage on global summit to end sexual violence in conflict:

2014 06/10 TIME Magazine Digital "*Angelina Jolie, British Foreign Secretary Open Sexual-Violence Summit*

2014 06/11 Marie Claire Magazine Digital World News "*Angelina Jolie's Speech About Sexual Violence Will Stop You In Your Tracks*"

2014 06/12 Guardian Digital "*Angelina Jolie Effect at the Sexual Violence Summit*"

2014 07/09 Glamour Magazine Digital News&Politics “*The Guardian Angels: Angelina Jolie and the Global Summit to End Sexual Violence in Conflict*”

Coverage on marriage:

2014 June ELLE Magazine Digital Issue Cover “*Angelina Opens Up: About Life with Brad, the Kids, Wedding Plans and the Divinely Evil Maleficent*”

2014 June ELLE Magazine Digital Issue Cover Story “*Untamed Heart*”

2014 09/01 ELLE Magazine Digital Issue “*See Angelina Jolie’s Incredibly Personal Wedding Dress*”

2014 09/08 Hello! Magazine Digital Issue Cover “*The Wedding of Brad and Angelina: Inside the Emotional Story at their French Chateau*”

2014 09/08 Hello! Magazine Digital Issue Cover Story “*Brad and Angelina Set the Seal On Their Love in a Joyful and Intimate Family Ceremony*”

2014 09/15 People Magazine Digital Issue Cover “*Dream Day! The Jolie-Pitt Family Wedding Album*”

2014 09/15 People Magazine Digital Issue Cover Story “*They do!*”

Coverage after removal of ovaries:

2015 03/24 The New York Times Digital Opinion Article “*Angelina Jolie Pitt: Diary of a Surgery*”

2015 03/24 Reuters Digital “*Cancer Experts laud Angelina Jolie’s decision to remove ovaries*”

2015 03/24 Independent Digital “*I feel at ease with whatever may come: The extraordinary power of Angelina Jolie*”

2015 04/06 Hello! Digital Issue Cover “*Angelina on the life-saving decision she made for her children*”

2015 04/06 Hello! Digital Issue Cover Story “*Hailed an inspiration for her brave decision: Angelina Jolie reveals she has had further surgery to beat the cancer that claimed her mother’s life*”

Practically, the real analysis is carried out on these data which are printed on paper.

Although Internet is an initial source for collecting data, all the written documents and visual materials are printed and the analysis is done with the analytic toolkit (which will

be elaborated in more detail in the methods section below) with handwriting on paper. Regarding the audio materials such as the video, the speech is transcribed (transformed into written text) accompanied by screenshots of visuals which are printed to be analyzed. The results that are found by systematical inspection through handwriting are interpreted in depth and sentences are combined together. A portfolio of documents demonstrating the paperwork will be formed and stored alongside the actual thesis. Although Internet provides a significant source for data collection for this case study, I recognize that certain shortcomings may occur and ethical questions may arise related to this procedure and these will be covered shortly in the Ethics/ Validity section.

3.3 Data Analysis

This case study will be a form of qualitative content analysis, where specifically Norman Fairclough's critical discourse analysis will be utilized as a data analysis method. It will investigate the formation of Angelina Jolie's mediated persona in media and it will attempt to comprehend to what extent her subjectivity is constructed through the discourse of post-feminism as the ideal female and feminist figure in the neo-liberal times. Since there is an endeavor to obtain an understanding of the ideal, favorable neo-liberal woman figure, I will also have the chance to reflect on the women excluded from the frame. To attain an in-depth comprehension in relation to the functioning of hegemony through media in this specific case requires investigating the power dynamics and negotiation regarding the societally accepted conservative values versus alternative values associated with women in society. A prominent inquiry will be to understand to what degree if any, the dominant Western values through prudent incorporation with the alternative values are in fact came to be offered as universal, common sense values to be adopted. Hence this will pave the way for an attempt to comprehend whether fostering certain popular versions of feminism based on naturally accepted taken for granted set of values in fact may be the breeding ground for class inequality among women in society. Carrying out critical discourse analysis will provide a prominent methodology in order to deconstruct the elements of power instilled by comprehending how ideology and hegemony are functioning through the process.

Since CDA is a discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context (Van Dijk, 2001: 352), and as critical discourse analysis comprehends the nature of discourse as “an instrument in the social construction of reality” (Blommaert and Bulcaen, 2000; Phillips and Jørgensen, 2002), carrying out critical discourse analysis qualitatively in order to comprehend Angelina Jolie’s constructed mediated persona through discourse followed by its ideological implications and consequences is valuable for this research.

3.3.1 Critical Discourse Analysis: General Comprehension

CDA is regarded as a branch of interdisciplinary and mostly qualitative social scientific research that produces social critiques by drawing on linguistic analysis. By utilizing such dissident research, the critical discourse analysts take explicit position, and thus aim at comprehending, exposing and ultimately resisting social equality (Van Dijk, 2002: 352). Most kinds of CDA will inquire about the way specific discourse structures are utilized in the reproduction of social dominance, whether they are part of a conversation or a news report, or other genres and contexts (Van Dijk, 2002: 353-354). Hence the typical vocabulary of many CDA scholars will manifest notions such as “power”, “dominance”, “hegemony”, “ideology”, “class”, “gender”, “race”, “discrimination”, “interests”, “reproduction”, “institutions”, “social structure”, and “social order” in addition to the more familiar discourse analytical notions (ibid.: 354).

Rather than being a school or specialization compared to many other approaches in discourse studies, the purpose of CDA is to offer a different “mode” or “perspective” of theorizing, analysis and application throughout the whole field. As reflection on the role of scholars in society and polity becomes an integral principle of the discourse analytical enterprise, it can be understood that discourse analysts conduct research in solidarity and cooperation with dominated groups (Van Dijk, 2002: 353). Due to the reason that CDA is not a specific direction of research, it does not have a unitary

theoretical framework and it can feed itself from different theoretical and analytical paradigms. As already elaborated in detail in the literature review, in this research, the theoretical background is specifically important and relevant theories in relation to post-feminism, neo-liberalism, governmentality, and ideology are presented to complement critical discourse analysis. The key general principles of CDA is summarized by Fairclough and Wodak (1997: 271-80):

- CDA addresses social problems
- Power relations are discursive
- Discourse constitutes society and culture
- Discourse does ideological work
- Discourse is historical
- The link between text and society is mediated
- Discourse analysis is interpretative and explanatory
- Discourse is a form of social action

Following a cursory list of aspects provided by Van Dijk from Fairclough and Wodak, when we look at Phillips and Jørgensen's account (2002: 60-64) of Fairclough and Wodak's overview (1997) of the principles of CDA, certain prominent elements are identified, detailed and highlighted which can categorize different approaches of CDA as belonging to the same movement. According to these uniting components in CDA, the character of social and cultural processes and structures is partly linguistic discursive. The discursive practices, through which texts are produced (created) and consumed (received and interpreted) are regarded as an important form of social practice which contributes to the constitution of the social world including social identities and social relations. Hence it is partly through discursive practices in everyday life (processes of text production and consumption) that social and cultural reproduction and change occur (Phillips and Jørgensen, 2002: 61). Therefore, the aim of critical discourse analysis is to elucidate the linguistic discursive dimension of social and cultural phenomena and processes of change in late modernity.

Furthermore, discourse includes visual images in addition to written and spoken language (Phillips and Jørgensen, 2002: 61). Although it is commonly believed that the

analysis of texts containing visual images require considering the special characteristics of the method of visual semiotics and the relationship between language and images, within critical discourse analysis there is the tendency to analyze images as if they are linguistic texts (ibid.).

Secondly, from the critical discourse analysts' perspective, discourse is regarded as a form of social practice which both constitutes the social world and at the same time is constituted by other social practices (Phillips and Jørgensen, 2002: 61). Thus, what can be understood from this statement is that in critical discourse analysis, language-as-discourse can be regarded both as a form of social action through which people can change the world and a form of action which is socially and historically situated and in a dialectical relationship with other aspects of the social (ibid.: 62).

Thirdly, in CDA, the language use should be empirically analyzed within its social context. Since critical discourse analysis immerses in concrete and precise linguistic textual analysis of language use in social interaction, it differentiates from both Laclau and Mouffe's discourse theory which does not operate a systematic empirical study of language use, and from discursive psychology which carries out rhetorical but not linguistic studies of language use (Phillips and Jørgensen, 2002: 62-63).

Fourthly, as discursive practices contribute to the creation and reproduction of unequal power relations between different social groups such as social classes, women and men, ethnic minorities and the majority, these effects are comprehended as ideological in critical discourse analysis (Phillips and Jørgensen, 2002: 63). Contrary to discourse theorists including Foucault and Laclau and Mouffe, critical discourse analysis does not depart entirely from the Marxist tradition. Some critical discourse analytical approaches embrace a Foucauldian view of power as a productive force which establishes subjects and agents rather than as a property possessed by individuals, to be exercised on others (ibid.). But they diverge from Foucault in the sense that they endorse the concept of ideology in order to theorize and comprehend the subjugation of one social group to other social groups (ibid.). Hence the research emphasis of critical discourse analysis is both the discursive practices which construct representations of the world, social

subjects and social relations including power relations and the role that these discursive practices play in furthering the interests of particular social groups (ibid.). Fairclough defines (1995a: 132) critical discourse analysis as an approach which pursues systematical investigation: “often opaque relationships of causality and determination between (a) discursive practices, events and texts and (b) broader social and cultural structures, relations and processes [...] how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggle over power [...] how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony”. Since Fairclough’s comprehension of the critical discourse analysis will be adopted as a methodology in this research, correspondingly, the association between the research problem and the chosen methodology as well as the reasons behind selecting this specific methodology will also attempted to be illustrated.

3.3.2 Norman Fairclough’s General Approach

Norman Fairclough indicates that his broad objective regarding his research in CDA is to develop ways of analyzing language which address its involvement in the workings of contemporary capitalist societies and this is predominantly due to the reason that the character of the economic system affects all aspects of social life. He argues that without being trapped in economic determinism, the neo-liberal versions of capitalism, which has been superior and dominant for the past thirty years are extensively acknowledged to evoke major changes in politics, in the nature of work, education and healthcare, in social and moral values, in lifestyles and so forth. He conducts his studies within a tradition of critical social research which places emphasis on gaining a better comprehension of how and why contemporary capitalism prevents or limits, as well as in certain respects facilitates human well-being and flourishing. (Fairclough, 2013: 1.)

As mentioned earlier, an important difference between Fairclough and post-structuralist theory is that in the former, discourse is not only seen as constitutive but also constituted (Phillips and Jørgensen, 2002: 65). Hence it is central to Fairclough’s approach that discourse is regarded as an important form of social practice which both

reproduces and changes knowledge, identities and social relations including power relations, and at the same time is also shaped by other social practices and structures (ibid.). According to this view, discourse is considered to be in a dialectical relationship with other social dimensions. Fairclough comprehends social structure as social relations both in society as a whole and in specific institutions, and as consisting of both discursive and non-discursive elements (Fairclough, 1992: 64). He can be seen to depart from post-structuralist discourse theory by placing emphasis on creating a theoretical model and methodological tools for empirical research in everyday social interaction. Contrary to post-structuralist leanings, he highlights the prominence of doing systematic analyses of spoken and written language in for example, the mass media and research interviews (Phillips and Jørgensen, 2002: 65).

Fairclough's framework is a text oriented form of discourse analysis that attempts to unite three approaches (Fairclough, 1992: 72): detailed textual analysis within the field of linguistics (including Michael Halliday's functional grammar); macro-sociological analysis of social practice (including Foucault's theory, which does not provide a methodology for the analysis of specific texts); and the micro-sociological, interpretative tradition within sociology (including ethnomethodology and conversation analysis), where everyday life is treated as the product of people's actions in which they follow a set of shared "common-sense" rules and procedures.

In addition to detailed textual analysis, Fairclough attempts to place emphasis on the importance of analysis which reveals the link between texts and societal and cultural processes and structures (Phillips and Jørgensen, 2002: 66). Discursive relations can be considered as grounds for social struggle and conflicts. Fairclough argues that "Orders of discourse can be seen as one domain of potential cultural hegemony, with dominant groups struggling to assert and maintain particular structuring within and between them" (Fairclough, 1995b: 56). In order to understand the relations of power between different discourses and their consequences, it is necessary to comprehend Fairclough's conceptualization of ideology and hegemony (Phillips and Jørgensen, 2002: 74). Fairclough comprehends ideology as "meaning in the service of power" (Fairclough, 1995b: 14) and more specifically, he perceives ideologies as constructions of meaning

that contribute to the production, reproduction and transformation of relations of domination (Fairclough, 1992b: 87; cf. Chouliaraki and Fairclough, 1999: 26f. cited in Phillips and Jørgensen, 2002: 75). According to this understanding, ideologies are established in societies in which relations of domination are based on social structures such as class and gender (Phillips and Jørgensen, 2002: 75).

Contrary to many Marxist approaches, Fairclough's conceptualization of ideology as instilled in discursive practice is indebted to John Thompson's view of ideology as a practice that operates in processes of meaning production in everyday life, where the meaning is mobilized in order to maintain relations of power. Similar to Thompson and many other social and cultural theorists who have conceptualized ideological practice, Fairclough draws on the work of Louis Althusser and to a large degree, Antonio Gramsci. Both of these theorists represent important forms of cultural Marxist perspectives and both of them attribute considerable emphasis on the production of meaning in everyday life which contributes to a large degree to the maintenance of social order. Fairclough supports the general consensus within critical cultural studies in rejecting parts of Althusser's theory in the sense that Althusser considers people as passive ideological subjects and thus underestimates their possibilities for resistance and action. Although people may not be necessarily aware of the ideological dimensions of their practice, resistance is possible and within communication and cultural studies, now there is a growing consensus that the meaning of texts is partly created in the procedure of interpretation. (Phillips and Jørgensen, 2002: 75.)

Fairclough agrees and he indicates: "Subjects are ideologically positioned, but they are also capable of acting creatively to make their own connections between the diverse practices and ideologies to which they are exposed, and to restructure positioning practices and structures (Fairclough, 1992: 91). Fairclough also does not agree with Althusser's understanding of ideology which is regarded as a totalising entity; instead he thinks that people can be positioned within different and competing ideologies and this can pave the way for a sense of uncertainty which establishes "ideological effects" (Fairclough, 1992b cited in Phillips and Jørgensen, 2002: 76). This standpoint is indebted to Gramsci's idea of "common sense" which contains several competing

elements that are the consequences of negotiations of meaning in which all social groups participate (Gramsci, 1991 cited in Phillips and Jørgensen, 2002: 76). Hegemony is regarded not solely as dominance but also a process of negotiation out of which arises a consensus regarding the meaning (Phillips and Jørgensen, 2002: 76). According to this comprehension, the existence of competing elements also carry the seeds of resistance since the elements that carry the dominant meanings equip people with resources for resistance (ibid.). As a result, hegemony is never stable but changing and incomplete and consensus is always a matter of degree only, “a contradictory and unstable equilibrium” (Fairclough, 1992: 93 cited in Phillips and Jørgensen, 2002: 76).

3.3.3 Fairclough’s Three-Dimensional Model: Key Concepts

Fairclough applies the concept of discourse in three different ways. Firstly, in the most abstract way, discourse refers to language use as social practice. Secondly, discourse can be understood as the kind of language used within a specific field, such as political or scientific discourse. Thirdly, in the most concrete usage, discourse is regarded as a count noun, referring to a way of speaking which gives meaning to experiences from a particular perspective, for example a feminist discourse, a neo-liberal discourse, a Marxist discourse, a consumer discourse (Phillips and Jørgensen, 2002: 66-67).

According to Fairclough, discourse contributes to the construction of social identities, social relations and systems of knowledge and meaning (ibid.: 67). Therefore, discourse has three functions: an “identity” function, a “relational” function and an “ideational” function (ibid.). In any analysis, two dimensions of discourse are important focal points (Phillips and Jørgensen, 2002: 67); the communicative event, a case of language use such as a newspaper article, a film, a video, an interview or a political speech and the order of discourse, the configuration of all the discourse types which are used within a social institution or a social field (Fairclough, 1995b). Discourse types consist of discourses and genres.

According to Fairclough’s framework, every instance of language use is a communicative event consisting of three dimensions; it is a text (speech, writing, visual

image or a combination of these), a discursive practice which involves the production and consumption of texts, and a social practice (Phillips and Jørgensen, 2002: 68)

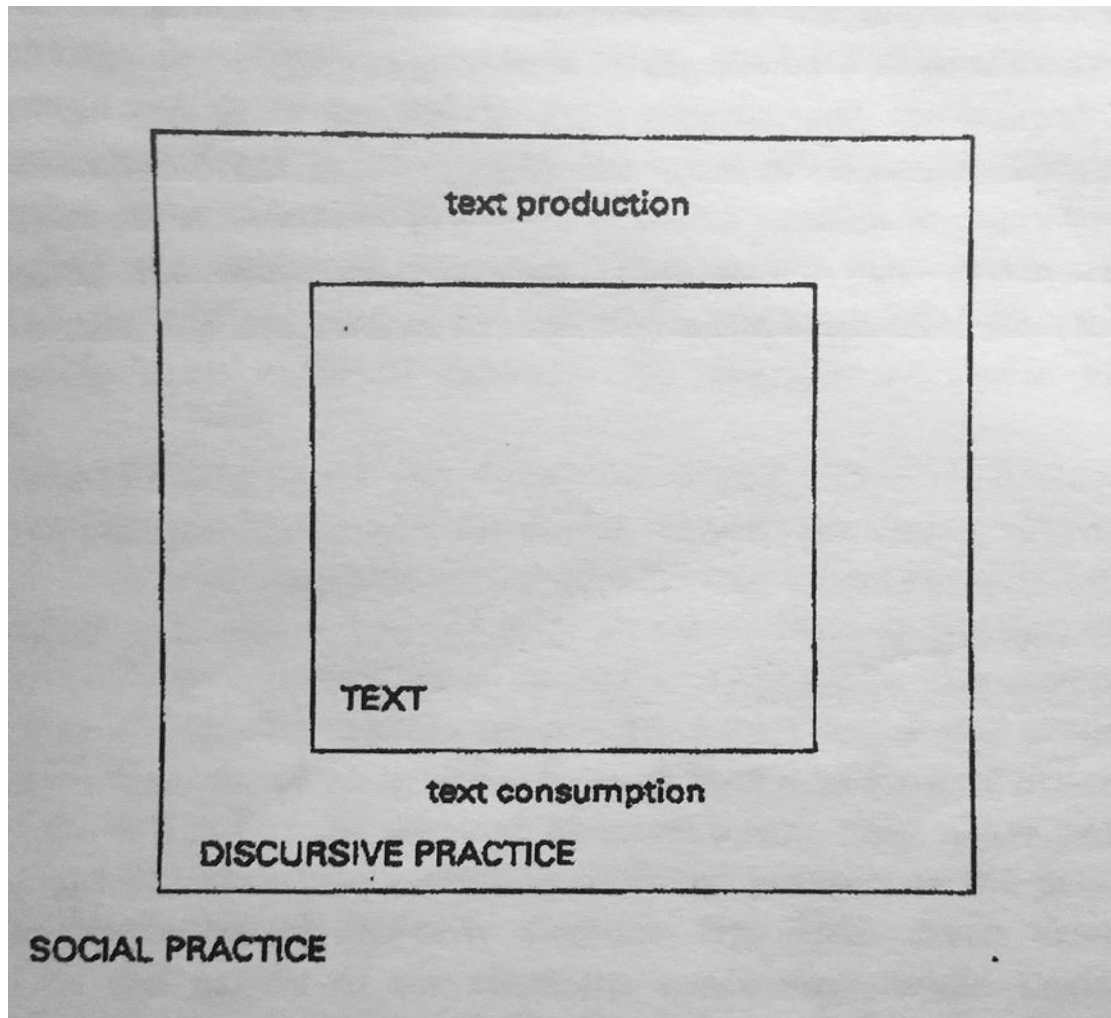


Figure 1. Fairclough's three dimensional model for critical discourse analysis (Phillips and Jørgensen, 2002: 68)

Fairclough's model in Figure 1 is an analytical framework for empirical research on communication and society. Hence, all three dimensions should be covered in a specific discourse analysis of a communicative event. The analysis should place emphasis then

on (1) the analysis of the linguistic structure (the level of text), (2) analysis of the discourses and genres which are articulated in the production and consumption of the text (the level of discursive practice) and, (3) considerations about whether the discursive practice reproduces or, instead restructures the existing order of discourse and about what consequences this has for the broader social practice (the level of social practice) (Phillips and Jørgensen, 2002: 69). The elements of lexical/grammatical toolkit to be used for the text analysis which is studied in Advanced Research Methodologies Lectures of Jiska Engelbert are presented below:

- **(Over) Lexicalisation and lexical cohesion (alliteration):** The selection/ choice of wordings, the process where certain words (verbs, adverbs, adjectives and nouns) are used instead of others to point out and/or emphasize a point where the selection of specific words may have ideological underpinnings.
- **Transitivity:** The creation of an active party and a receiving party. Associating the impact and results of an occurrence as being caused/ imposed by one party to the other party.
- **Antithesis:** The existence of contrast and contradictions
- **Equivalence:** Indicating that certain elements are part of the same category / associating certain elements with others
- **Lists:** Creating lists of items
- **“Othering”/the “Ideological Square”:** The statements of good us/ bad them
- **Intertextuality/Interdiscursivity:** Intertextuality refers to the shaping of a text’s meaning by having references to another text and this can include for example using quotations, pastiche, parody where interdiscursivity occurs where discourse or an aspect of a discourse are associated with the topics of other discourses, in this way discourses are linked and are interwoven
- **Modality:** The existence of high investment, high emphasis where the speaker is sure of what he/she is talking about/ what is going to happen
- **References and voices (present/absent):** Understanding who is actually telling the story, for example; elite voices/ high middle class and if the voice is present/ absent

- **Performance of authority, righteousness (non-verbal):** The demonstration of authority and righteousness by non-verbal means
- **Common sense, (interpretive) repertoires, (neo-liberal) theme-songs:** The common sense, taken for granted statements/meanings, interpretive repertoires as recognizable routines of connected arguments, explanations, evaluations, and descriptions which often depend on familiar anecdotes, illustrations, tropes or clichés (Wetherell, 2006), statements openly aligning with neo-liberalism
- **Disclaimers, making concessions (refuting racism, sexism):** Creating repudiation of for example racism, sexism, but also making concessions
- **Thematic foregrounding:** The most important, sharpest visible subject provided
- **(Macro) structure**

3.4 Validity and Ethics

Validity and reliability are tools originating from an essentially positivist epistemology of quantitative research (Golafshani, 2003: 598). The ideas regarding replicability or repeatability form the core of the argument regarding reliability and the extent to which the means of measurement are accurate form the core argument regarding validity (ibid.: 599). However, philosophically, critical discourse analysis as a qualitative research, in this study adopts a relativist epistemological stance, where the epistemological relativism may be defined as the view that knowledge/truth or justification is relative to time, to place, to society, to culture, to historical epoch, to conceptual scheme or framework, or to personal training or conviction in a way that what can be counted as knowledge depends upon the value of one or more of these variables (Siegel, 2011: 201).

Hence, it can be said that rather than adopting an objective understanding of reliability and validity which consist of universal values, critical discourse analysis by adopting epistemological relativism in this study can accredit the perception of knowledge/truth and justification to the individual, more specifically, in this case to the researcher. Therefore, positivist means of assessing validity and reliability will no longer be

applicable, as the researcher from his/her individual perception will be the core measurer of validity and reliability. Thus as a researcher, open-endedness, explorability, possibility of having a holistic approach, an attempt to develop a complex picture of the problem or issue under examination by highlighting multiple perspectives, identifying many factors involved in a situation (micro and macro levels), and generally outlining the larger picture that emerges forms the core of validity, if this specific term should be used to describe a certain form of verification.

Ethically, it is important to highlight that I am investigating the construction of the subjectivity of an American Western celebrity through a Southern Mediterranean European lens and background. Hence, to generalize about her constructed subjectivity as ideal and to reveal the ideological effects is to look down upon cultural diversities and specificities and interpretational differences. Specifically, for instance, the theoretical phrase of “double entanglement” constitutes the coexistence of conservative values and radical values, where the comprehension of what can be regarded as radical and what can be regarded as conservative spring up from my own background. At this stage, it is more convenient to generalize for the Western society rather than covering other parts of the world as well.

Ethical issues may also arise regarding data collection procedure from the Internet, for example in some cases the materials gathered may be incomplete or unreliable, the documents may not be authentic or accurate, and the authors or creators may be unidentified. I have done my best to collect the data in reliable ways. I believe reliability is a notion which is also prominent regarding the data set itself which is chosen for analysis. I have done my best in order to collect an extensive data set systematically for the case study of the mediated persona of Angelina Jolie in order to avoid the occurrence of such ethical problems. The media data spans across a timeline of her biography, and they are chosen orderly from different media genres according to specific decisive moments and turning points regarding her subjectivity. In this way, it is possible to make diverse interpretations and reflections about Jolie’s constructed mediated persona in media.

4. Analysis: Angelina Jolie's Post-Feminist Subjectivity

The purpose in this research is to carry out a critical discourse analysis on the mediated persona of Angelina Jolie by looking at different genres of media especially choosing the relevant magazine covers and articles, newspaper appearances, commercials and her speeches. I will attempt to show how her mediated persona combines diverse, at times opposing elements, in a very prudent way to the extent that her ideality becomes common sense. Therefore, this analysis chapter, by making references to the literature review, and in line with the critical discourse analysis done, is going to manifest and reflect on the analyzed data under different significant themes in order to demonstrate how Angelina Jolie's overall mediated persona is constructed as ideal. Following this endeavor, there will be an attempt to display what are the ideological implications, impact and consequences of this construction for the women in different strata of society by bringing an ideological discussion and critique to the analysis material.

The chosen media data for analysis spans across a timeline of Angelina Jolie's biography, starting from her journey to Cambodia as a self-transforming experience until the media coverage regarding the removal of her ovaries. Along this timeline, these data are attempted to be selected systematically according to specific decisive moments regarding her subjectivity which are most relevant and useful for the research purposes. In this chapter, relevant examples from the analysis will be combined with various reflections under specific themes.

The different themes identified in analysis which, by prudently intertwining together constitute the ideal post-feminist subjectivity are: neo-liberal subjectivity, individuality and empowerment, divine figure and sexualization, traditional values, radical values, double entanglement, and liberal feminism. It is important to elaborate the emerging patterns in each of these themes in order to perceive the larger picture that appears regarding the post-feminist subjectivity Angelina Jolie embodies.

4.1 Neo-Liberal Subjectivity

Angelina Jolie's mediated persona has neo-liberal sentiments attached to it such as constant self-transformation, risk-taking, leadership, emphasis on making choices and enthusiasm for taking initiative. These can be seen as frequently appearing patterns regarding her subjectivity, and the fact that her subjectivity is constructed through neo-liberal elements in media is one of the most remarkable reasons why her subjectivity is regarded as ideal.

Louis Vuitton's "Core Values Campaign" called "Angelina Jolie's Journey to Cambodia" in 2011 featured Jolie in her first Vuitton Ad in Cambodia where she filmed *Tomb Raider 1/2*, founded an animal sanctuary and adopted Rath Vibol from an orphanage in Battambang who later became her first child Maddox (Louis Vuitton, 2011). Throughout the ad campaign analyzed, where she has the leading role, she is depicted as an adventurous individualistic woman with leadership and flexibility qualities whose journey to Cambodia created a self-transformation. Although this campaign video was featured in 2011, it is important as it demonstrates the beginning of Jolie's entrepreneurial subjectivity in media which started to be constructed by diverse elements after her involvement with Cambodia in 2002. Themes included in the video are "A Journey Can Make You Realize What Is Truly Important" (referring to sacred feelings and non-materialistic values), "A Journey Can be a Great Adventure" (referring to adventurous woman discovering new exotic countries), "A Journey Can Help You Find Yourself" (referring to the beginning of her UN visits and being a mother), "A Journey Can Make You Question your Assumptions" (referring to the importance of full experience, adaptability), "A Journey Can Inspire You" (referring to the importance of education regarding history, war and suffering) (Louis Vuitton, 2011).

In the video, all of these themes are followed by Angelina Jolie's explanations about their importance. The video starts with a photograph of Jolie with a Louis Vuitton bag which immediately hints that it is a commercial for Vuitton, however, it continues like an anthropological documentary where she wears plain clothes and has no-make up.

Consequently, it is revealed again that it is a Louis Vuitton bag commercial, where the hidden meanings can imply that a self-transformation is never possible without consumption, in this case, without purchasing an authentic bag from Louis Vuitton. What is meant by this is that at first, Jolie is depicted more as someone who gives value to non-materialistic things, adventure, self-transformation, flexibility, adaptability, full experience, initiation and intuition by themselves, only to be revealed later that as the name of the Campaign “Core Values” suggests, core values are never to be reached without being involved in consumption. Although this is not clearly stated, the anti-thesis, the contradictions created with her commercial shooting scenes at the end of the video where she stands without make up, posing, holding a Louis Vuitton bag, confirms the existence of hidden meanings. After her visit to Cambodia, Jolie by taking initiative, began creating her self-enterprise, she founded an animal sanctuary, adopted her first ever child from an orphanage in Cambodia, and started to get involved in UN work (became a UN Ambassador for refugees). Her endeavor for taking initiative regarding her private and family life, philanthropy, interest in feminism and her job as an actress and later as a director contributed to her constant self-transformation as will be elaborated more in detail. Therefore this video illustrates the beginning of the construction of her ideal neo-liberal subjectivity.

Angelina Jolie appeared in the Vogue magazine cover with the title “Raising Six Kids, Playing Strong Women, and Seducing Johnny Depp in The Tourist” and gave an interview where she is described as “a practical woman” with terrific forward-planning skills who can plan well in all areas; family, movies and humanitarian work (Vogue Magazine Digital Issue, 2010, December). This comprehension resonates with the concept of neo-liberal self-enterprise where practicality, efficiency, planning, taking initiative, and calculations are inherent parts of this type of subjectivity. As it is also apparent on the cover of the same magazine (Vogue Magazine Digital Issue, 2010, December), lists of elements are provided to portray different traits of Jolie that co-exist together “Raising Six Kids”, “Playing Strong Women”, “Seducing Johnny Depp in the Tourist”. Added to these items, elaborated in the interview she is demonstrated as a powerful talented actress who plays strong roles, as a successful mother, and a sexy

lady and her humanitarian work as the UNHCR Goodwill Ambassador is highlighted as impressive (Vogue Magazine Digital Issue, 2010, December). These elements further support her constructed post-feminist neo-liberal subjectivity that can fulfill different roles at the same time with efficiency.

In the Vanity Fair interview, there is an equivalence of Angelina Jolie to the hero of the movie “Apocalypse Now” where I would like to argue that there is an emphasis on Jolie’s portrayal of restlessness, never ending risk-taking, constant embracement of adventure and self-transformation (“Angelina the Conqueror”, Vanity Fair Magazine Digital Issue, 2010, August). It is put forward “Like the hero of Apocalypse Now, wherever Jolie is, she wants to be in the other place. This can make her seem removed, less like a person living in the now than like someone living in the five minutes from now [...] her footloose drive for new experience is pure Americana” (Vanity Fair Magazine Digital Issue, 2010, August). In the Vanity Fair interview, after her first screenwriting and feature directorial debut “In the Land of Blood and Honey” which is a movie project dealing with love and war in 90s Bosnia, she is described by the interviewer as “wildly ambitious”, “canny”, “blessed with the innate sense of a politician or gambler who knows that capital kept out of the game is not saved but diminished”, “To get big, risk big” (“Direct From Angelina”, Vanity Fair Digital Issue, 2011, October). According to the interviewer, although the project regarding the Bosnian war could involve potential pitfalls in different dimensions, Jolie’s ambitious initiative for taking risks and being open to new experiences should be praised (Vanity Fair Digital Issue, 2011, October). I would like to argue that the words, phrases and sentences the interviewer used here, especially “To get big, risk big”, and “a gambler who knows that capital kept out of the game is not saved but diminished” are, in critical discourse analytical terms, neo-liberal theme songs. They forward the neo-liberal understanding that in advanced neo-liberal societies, reaching success always involves high levels of risk-taking, ambition and competition.

In neo-liberal societies, subjectivities are constructed with market value in constant promptitude for self-discovery and self-transformation. In a competitive environment and ruthless consumption, taking risks, being flexible, making different choices and calculations are an inherent part of this subjectivity where the endeavor to create the unique self-enterprise is highly valued. As Foucault says, “Homo-economicus is an entrepreneur, an entrepreneur of himself” (Foucault, 2008: 226). In our era, this kind of subjectivity is in close association with the post-feminist female figure and geared towards women that are increasingly positioned as ideal neo-liberal subjects (Scharff, 2014).

In line with this understanding, Angelina Jolie’s mediated persona incorporates neo-liberal sentiments to create the ideal post-feminist figure and the media provides the perfect ground for her to generate this subjectivity as a commodity in prudent ways. When the TIME magazine issue is observed, there is a significant coverage of Jolie regarding her preventive double mastectomy surgery after which, she has been demonstrated as a perfect feminist, a role model and a leader for millions of women around the world (“The Angelina Effect”, TIME Magazine Digital Issue, 2013, May). On the cover of the magazine, there can be seen an equivalence between Jolie’s serious, individualistic, confident, strong looking profile with her hand clasped beneath her chest and her leadership and role model qualities (“Angelina Effect”, TIME Magazine Digital Issue, 2013, May).

There is intertextuality in the headline “Angelina Effect” which can immediately remind us of the phrase “Domino Effect” (TIME Magazine Digital Issue, 2013, May). Domino Effect can refer to a chain of reactions where there is a snowball effect when one event kicks off a chain of similar events. Angelina Jolie’s double mastectomy is demonstrated as creating a domino effect in the sense that she is considered to be the initiator, empowering leader, perfect role model for women as an encouragement for mastectomy. In addition, the statement on the cover “what her choice reveals about calculating risk, cost and peace of mind” increases the convincingness of this dimension

in the sense that in the current neo-liberal world, people are guided to live through the choices they make, through their agency, and by calculation of risks, costs and how they will affect their mind, body and general living conditions (TIME Magazine Digital Issue, 2013, May). Angelina Jolie is presented as a post-feminist neo-liberal subjectivity with agency who was involved in this process of decision making and calculation. However, it should be questioned whether these more individualized forms of feminism which includes neo-liberal tendencies in fact are targeted towards certain sections of women in society while excluding the rest. Bearing in mind that getting tested for the BRCA1 and BRCA2 mutations cost around \$3000, large section of women in different societies can't in fact afford to go through the process, nor they can afford the reconstructive surgery.

What's more, in the Vanity Fair interview (December, 2014) with the title "Woman of the Year", Angelina Jolie indicates that there is a profound message she would like to give with her movie project "Unbroken". She claims, although Louis Zamperini's life (the main character) did not start as perfect, his life story, his individual spirit, his willingness to do good, and stand for something is very powerful (Vanity Fair Digital Issue, 2014, December). I believe that Jolie would like to give here the general message that although not everyone is born with the same privilege, it is absolutely in individual's hands to be successful and extraordinary later in life if they want to. This line of thinking aligns really well with the understanding of neo-liberal subjectivity which directs individuals to place the burden and responsibility on their own shoulders; it their responsibility if they succeed, it is their responsibility if they fail. It sounds like an empowering message at first sight. However, upon closer examination, it can be seen that it neglects the fact that this condition may not be true for everyone. It is true that some individuals coming from underprivileged backgrounds can in fact find the means to transform themselves through their hardwork and ambition, however, for the majority of others who are coming from deprived backgrounds, the initiation of the individual spirit stays only in the vicissitudes of imagination.

As Henry Giroux points out, economic Darwinism of neo-liberalism which develops on a cruel, competitive, hyper individualistic survival of the fittest ethic, provides the ground for deeply entrenched inequalities (Giroux, 2015). Under this regime of widening inequality which enforces huge obstacles regarding the choices that people can make, the austerity measures operate as a set of hyper-punitive policies and practices that create massive amounts of suffering, rob people out of their dignity and humiliate them by placing the burden on people's shoulders and appointing them the sole responsibility for their predicament (ibid.). It can be understood that despite appealing very attractive, the drive for individual transformation, achievement and success in contemporary neo-liberal societies may not function at the same level for everyone. Bearing in mind that the individual desire is not solely adequate for this purpose, possessing the financial and social means are also important factors to this end.

Moreover, Angelina Jolie, together with William Hague, the Foreign Secretary of Britain initiated a global institutional conference called "Global Summit to End Sexual Violence in Conflict" in order to address sexual crimes in conflict zones which is the largest meeting on the issue in history. In the TIME Magazine news article (10 June, 2014) with the headline "Angelina Jolie, British Foreign Secretary Open Sexual-Violence Summit", she is portrayed as earning herself many titles throughout the years, as Academy Award winner, Hollywood's highest paid actress, advocate for breast cancer prevention, and the most important of them all, the author emphasizes, "the global humanitarian figure" With all these titles mentioned and with a special emphasis on her humanitarian side, Jolie is represented as an empowered global leader taking initiative and performing many roles which goes hand in hand with an understanding of the neo-liberal subjectivity.

4.2 Individuality and Empowerment

Individuality and empowerment are inevitable sentiments attached to the subjectivity of Angelina Jolie in the analyzed media data. In fact, both of these sentiments have close links and at times have cause and effect relationship with the other themes such as neo-liberal subjectivity, divine figure and sexualization, double entanglement and the liberal feminism which incorporate together to create the ideal post-feminist figure. In March 2004, Jolie became the cover of the Vogue magazine, where the thematic foregrounding, the headline “The Power Issue” with Angelina Jolie’s self-assertive sexual look strikes us straight away (Vogue Magazine Digital Issue, 2004, March). On the same cover, “Single Mother”, “UN Ambassador”, “Colin Farrell’s Leading Lady” are almost used as strong adjectives to describe Angelina Jolie’s mediated persona (Vogue Magazine Digital Issue, 2004, March).

As the headline “The Power Issue” and Angelina Jolie’s image are located together, there is the equivalence of power with the image and actions of her (Vogue Magazine Digital Issue, 2004, March). Here, the power is regarded to be equal to being a single mother, a UN ambassador, and the leading lady of Colin Farrell. Power, in this sense, combined with Jolie’s proud, confident, sexual and attractive imagery is presented as being equal to individualism, empowerment, agency, freedom and getting involved in tough jobs. However, when the cover of the magazine is analyzed more closely (Vogue Magazine Digital Issue, 2004, March), it can be realized that there are also small headlines saying “Power Makeover” (What is the price of Perfection?) and “The Power Diet” (Surviving Raw Food Boot Camp) where it can be understood that being powerful, in addition to characteristics connected with Angelina Jolie’s persona, also requires and equals to self-discipline and self-care through makeover and special diet programs. As this magazine is targeted towards young and middle aged professional hip woman, I think it tries to put forward the ideals of individuality and empowerment through the constructed image of Jolie in the sense that in order to be strong, women should be sexually attractive, be ready for self-discipline through makeover and power diets (consequently and inescapably getting involved in conspicuous consumption) but

they should also be brave enough so that they can be single mothers and get involved and be associated with serious employment arenas, such as United Nations.

As already elaborated in detail under the neo-liberal subjectivity theme, Angelina Jolie, after her preventive double mastectomy surgery, is constructed by the media as an empowering figure, a role model and a leader for millions of women around the world as an encouragement for mastectomy. In the TIME magazine cover May 2013 issue, it says “Angelina Jolie’s double mastectomy puts genetic testing into spotlight” (“Angelina Effect”, TIME Magazine Digital Issue, 2013, May). When this sentence is accompanied with the Jolie’s serious, individualistic and confident appearance, with her hands clasped beneath her chest, there are stronger indications of empowerment. Moreover, in the article of this topic in the same TIME magazine issue, she is described as “the symbol of feminine ideal”, “the symbol of feminine beauty”, “the most stunning woman in the world” who by undergoing the surgery and sharing her experience through an opinion piece she wrote to New York Times, in fact redefined beauty (“Angelina Effect”, TIME Magazine Digital Issue, 2013, May). This in turn, according to the magazine “made us all a little smarter”. By these statements, Angelina Jolie, by making smart choices, and taking initiative is represented as an empowering figure, who is raising awareness regarding a significant issue relating to women’s health. “That made us all a little smarter” is a statement with a strong modality to the degree that the author sounds quite confident that Jolie has a strong influence on the rest of the women in public regarding her choice and her choice can make people smarter, in effect, it can empower them.

Along the same lines, Angelina Jolie’s op-ed piece which appeared in the New York Times with the headline “My Medical Choice” immediately captures and reflects this empowering attitude through her own voice (Jolie, 2013 May 14). The use of “My” indicates that this is an individual decision where My Medical Choice as a whole pinpoints to individuality and empowerment. Her own statements such as “I decided to be proactive”, “I feel empowered that I made a strong choice that in no way diminishes my femininity” directs attention to individualizing tendencies of her awareness raising and empowerment (Jolie, 2013 May 14). In this way, Jolie’s subjectivity, incorporated

with her celebrity power, is constructed through media as a post-feminist and neo-liberal ideal. Figures like Angelina Jolie can be considered to generate a certain level of impact on awareness raising regarding women's health issues and other important topics related to women which can be regarded as feminist. However, this kind of awareness raising and empowerment tendencies, while being suited to women who belong to a higher social class, may not be suitable for others, who belong to a lower social class. The kind of feminism Jolie promotes through her mediated persona in the media, may be geared towards certain women while excluding others who are less advantaged. I would like to argue that liberal feminism finds a lot of space to breathe in Jolie's subjectivity which in fact goes hand in hand with the post-feminist neo-liberal figure. Her subjectivity's relation with liberal feminism will be elaborated more in detail later in this chapter under the section 4.1.7.

In the ELLE magazine 2014 June issue, the cover story regarding Angelina Jolie also includes a fashion photography series where Saint Laurent creative director Hedi Slimane shot Jolie's black and white photos ("Untamed Heart", ELLE Magazine Digital Issue, 2014, June). In these 11 photos, although not accompanied by any text, I think she is portrayed as strong, confident, strong-minded, strong-willed and mysterious. Throughout these images, she advertises some pieces from the luxury fashion brand Saint Laurent which reminds straight away that this individual attitude and empowered look are incorporated with a tendency to consume (ELLE Magazine Digital Issue, 2014, June). What I mean by this is, these images may have the hidden implications that to acquire a strong attitude, to reach empowerment is never completely set apart from the tendency for consumption. The empowered female neo-liberal figure is the one who can survive the universe of neo-liberalism as "the fittest" in the best way possible by constantly going through self-transformation regarding work, family life, and private leisure time but also regarding physical appearance and having the right aptitude for consumption.

In relation to her role at the Global Summit to End Sexual Violence in Conflict, Angelina Jolie is portrayed as a strong, empowered figure who will have a prominent impact regarding the cause. The headline of the Marie Claire news piece (11 June,

2014) regarding Jolie's speech about sexual violence at the summit is "Angelina Jolie's Speech About Sexual Violence Will Stop You In Your Tracks". I think the author attempts to put forward that her speech is so powerful that it will have a strong definite impact on the rest of the public. She is represented as an empowered figure in this news piece accompanied with an elegant and authoritative looking image of her. Angelina Jolie, is indeed taking a strong initiative regarding the cause: however, she is collaborating with the conservative foreign secretary of UK and the action is carried out on a very institutional level under the auspices of UN that it gives more an indication of a liberal form of feminism which can carry problematic elements (see section below 4.1.7).

Considering the sexual violence summit, another headline of a piece published on women's blog at the Guardian's website is (12 June, 2014) "The Angelina Jolie effect at the sexual violence summit". Therefore this headline, "The Angelina Jolie effect at the sexual violence summit" creates interdiscursivity due to the reason that the discourse surrounding sexual violence summit are associated with a previously important theme: her breast cancer awareness through double mastectomy. Similar to the TIME magazine article where by using the phrase Angelina Effect (TIME Magazine Digital Issue, 2013, May), it was indicated that her decision to undergo double mastectomy creates a big impact, it is also possible that it will create the same impact with the sexual violence summit. By the same token, the Glamour magazine (9 July, 2014) with the title "The Guardian Angels: Angelina Jolie and the Global Summit to End Sexual Violence in Conflict" also represents Angelina Jolie as a very strong empowered figure with leadership qualities. It is pointed out: "For years, rape has been accepted as a consequence of war. But if Angelina Jolie and a group of ferociously passionate leaders from all over the world have their way, that ends now" (Glamour, 2014, July 9). In this sentence, Angelina Jolie and some of the other influential people, are portrayed as having an impact on the consideration of rape as a consequence of war in the sense that they are so influential that if they initiate action, having Jolie as their leader, they can immediately lead the way for its end as perfect role models. This kind of a depiction vigorously enhances the comprehension of how Jolie's mediated persona is constructed as ideal.

Along the same lines with her preventive double mastectomy surgery, Angelina Jolie after her second preventive surgery, removal of her ovaries and fallopian tubes, is demonstrated by the media as a very important role model and empowered figure both through her own “Diary of a Surgery” published by the New York Times and other media coverage about her. In her own opinion piece in the New York Times with the headline “Diary of a Surgery” (Jolie, 2015, March 24) she says “It is not easy to make these decisions. But it is possible to take control and tackle head-on any health issue. You can seek advice, learn about options and make choices that are right for you. Knowledge is power”. There is a strong modality, strong confidence in the statements that Angelina Jolie makes, especially in the phrase “Knowledge is power”. This phrase often suggests that with sufficient knowledge or education, one’s potential in life will certainly increase. Having and sharing knowledge is generally recognized as the breeding ground for improving one’s reputation and influence, thus power. Another interpretation is that the only true power is knowledge as everything, including any achievement is derived from it.

I believe that she indeed makes really important statements that can be assumed to have an influence on a lot of women in a positive manner, due to the reason that awareness and consciousness-raising can be very important tools to get informed, in effect be empowered. “Knowledge is power” is indeed a strong and important phrase. Nevertheless, it should be kept in mind that this may not be practically true under specific contexts, for example for people who are socially and financially disadvantaged. Awareness and knowledge may not always bring action in the sense that specific means such as a certain level of affluence can be necessary in neo-liberal societies to achieve certain purposes. Under circumstances of a disadvantaged family, or marginalized groups, while there are still other priorities and concerns to overcome, awareness raising of health issues (gender wise) and empowerment through choice-making can still be luxurious to achieve.

Regarding the same issue of removal of ovaries, on the cover of the Hello! magazine, the statement “I want other women to hear this” combined with the confident look on Angelina Jolie’s face seems to carry a high emphasis, high confidence that Jolie is sure

of what she is talking about (“Angelina On the Life Saving Decision She Made for Her Children”, Hello! Magazine Digital Issue, 2015, April 6). In the story that follows regarding the same topic in the magazine, there is a headline “Hailed an Inspiration for Her Brave Decision” (Hello! Magazine Digital Issue, 2015, April 6). I believe the phrase “Hailed an Inspiration” is selected specifically to place stronger emphasis on Angelina Jolie’s characteristics of being a role model and a leader for many women all around the world. Her subjectivity, similar to the other examples is manifested as carrying strong, independent and empowered elements.

When the Reuters coverage (24 March, 2015) with the headline “Cancer experts laud Angelina Jolie’s decision to remove ovaries” is examined, it can be seen that the cancer experts define her move as “courageous” and “influential” for raising awareness about genetic testing and prophylactic surgery to reduce the risk of breast and ovarian cancer. “My hat is off to her” is a very strong laudatory phrase used by a gynecologic oncologist at the Cleveland Clinic’s Ob/Gyn& Women’s Health Institute to describe the power and influence of her decision on the rest of the women in society both regarding the preventive surgery and her choice of its public revelation (Reuters, 2015, March 24). Another article published in the Independent on (24 March, 2015) comes with the title “I feel at ease with whatever may come: The extraordinary power of Angelina Jolie”. Jolie is depicted as someone with otherworldly powers, an omnipotent person, who can deal with whatever obstacle she encounters in life. With the statement “It is without doubt more women will become more aware of ovarian cancer and how to spot the symptoms” the author, once again places emphasis on the existence of Jolie’s inevitable positive influence on the rest of the women (Independent, 2015, March 24).

As a frequently emerging pattern, there is an emphasis on individual choices making women stronger, more independent and empowered. However, there is no understanding of how individual choices are in fact restricted to certain strata of people in society. Angelina Jolie can be a perfect role model, initiator of inspiration for being proactive regarding different topics related to gender. Yet, generalizations such as this disguises the further class divisions within society. It reflects that other issues regarding

gender equality namely, wealth, education, equal pay, domestic labor are issues and causes that are already achieved, that they should remain in the past.

4.3 Divine Figure and Sexualization

Angelina Jolie's subjectivity is constructed as involving high levels of divine characteristics and sexualization. She is constantly presented as possessing a desirable beauty by the media where this element is also in close association with all the others in comprehending how her subjectivity is constructed as ideal. In the Vanity Fair magazine interview, she is described as "the ultimate avatar of fantasies", in addition to a strong sense of modality, high level of emphasis that this is the case, there can be seen to be intertextuality with the word "Avatar" ("A Woman in Full", Vanity Fair Magazine Digital Issue, 2008, July). In Hinduism, an avatar means a God made visibly present, especially in human form, where Buddha can be regarded as an Avatar of the God Vishnu. By the phrase, "the avatar of fantasies", she is attempted to be portrayed as a form of Goddess made visibly present in human form with the personification of fantasies. She is presented as a Goddess like creature almost to the level of being heroic with iconic characteristics, a divine inspiration to everyone. I would like to argue that her mediated persona as a celebrity figure multiplies this heroic divine dimension. Max Weber defines "charisma" (which can be attached to a celebrity figure) as "a certain quality of an individual personality by virtue of which he is set apart from ordinary men and treated as endowed with supernatural, superhuman or at least superficially exceptional qualities" (Evans and Hesmondhalgh, 2005: 17). This dimension clearly adds a level to Angelina Jolie's mediated persona as the ideal female figure.

In the same Vanity Fair interview, Angelina Jolie is described by using words and phrases such as an "emissary of a secret order", "a messenger from a lost kingdom", "an aristocrat" and "a princess" which also give her divine, otherworldly characteristics that cannot be possessed by everyone where the implications of highest rank, highest social class, hereditary nobility, and privilege can follow ("A Woman in Full", Vanity Fair Magazine Digital Issue, 2008, July). In August 2010, in the Vanity Fair magazine cover, Jolie is portrayed as "Hollywood's most notorious beauty" ("Farewell Angelina?

Hollywood's Most Notorious Beauty", Vanity Fair Magazine Digital Issue, 2010, August). There can be seen to be high levels of lexicalisation that she is regarded as possessing the most acclaimed and outstanding beauty. The implications can follow that she is the most well-known beauty because she is beautiful to the extent that she is the ideal inspiration, every man and woman either desires her or desires to be like her. In the same issue interview, in addition to being portrayed as "a Modern day Goddess", who engages with the mortal concepts of marriage, motherhood and career which already gives her otherworldly divine characteristics, there is an equivalence of her to "an alien" ("Angelina the Conqueror", Vanity Fair Magazine Digital Issue, 2010, August). The interviewer says "alien in that big-headed Martian way, proportions that Hollywood and conspiracy theorists use to denote species of a higher evolutionary order" (Vanity Fair Magazine Digital Issue, 2010, August).

In the same interview where the interviewer was mentioning the filming of Angelina Jolie's movie "the Tourist" in Venice, he makes a direct equivalence of Venice as the perfect city for Jolie. This is due to the reason that he creates the equivalence of Hollywood to a post-Christian Venice as well as today's contemporary cult stars and pop icons, to old heroic paintings of prophets and saints and to Jesus and Mary ("Angelina the Conqueror", Vanity Fair Magazine Digital Issue, 2010, August). Jolie appeared in the Vogue magazine interview, where she is described as "graceful like Princess Diana" and possessing "a photogenic beauty", "a filthy laugh" and "a notorious beauty" ("The Other Angelina", Vogue Magazine Digital Issue, 2010, December). Her beauty is notorious to the extent that it requires processing, where the interviewer emphasizes that Jolie has a sort of beauty that makes a person gaze for a very long time.

The same kind of divine characteristics are also attached to Angelina Jolie's subjectivity in a review piece after the premier of her directorial debut "In the Land of Blood and Honey". In The Telegraph article (15 February, 2012) with the title "Berlin Film Festival: Angelina Jolie's In the Land of Blood and Honey", her screenwriting and direction attempt with this movie was made equivalent to "a noble endeavor". However, what is more important than its perception solely as a noble endeavor is that in a very taken for granted manner, the reviewer regarded it as a result of a sincere attempt to

raise awareness of these horrific, dehumanizing events due to the reason that it was indeed an attempt by Jolie. I believe it is clearly a noble endeavor to reveal and expose the dehumanizing conditions under war and conflict when it is carried out with good intentions. However, the important point here is the naturalized acceptance of Jolie's good intentions, as the reviewer says (15 February, 2012) "it would be churlish to doubt the good intentions of Angelina Jolie", which, I believe provides support for the taken for granted acceptance of her presumably divine characteristics.

Furthermore, in the Glamour magazine news piece (9 July, 2014), the headline "Guardian Angels: Angelina Jolie and the Global Summit to End Sexual Violence in Conflict" is visible straight away. This title can stand as a reminder of the concept of Guardian Angel, which in many religions refers to the Angel who is made responsible to protect and guide a particular person or a group of people. Both in the East and West, the belief in the Guardian Angels can be traced back to Antiquity. Guardian Angel used in this way, can be considered to carry strong lexicalisation to the degree that Angelina Jolie (first and foremost) but also other leaders involved in the Global Summit to End Sexual Violence in Conflict are attempted to be portrayed as the divine like creatures sent to earth for protecting others and generating noble values.

4.4 Traditional Values

Although Angelina Jolie is constantly portrayed as an empowered figure who integrates conservative and more radical values to her subjectivity, some of the very traditional sentiments are worth pointing out separately before discussing the theme of double entanglement. These traditional values are so prudently incorporated to her subjectivity that they transform into common sense sentiments necessary for the ideal construction of her subjectivity by the media. In the Vanity Fair interview, a strong emphasis is placed on Jolie's love of pregnancy, which is a very traditional domestic element. In the interview it says "It's an established fact. Some women can't stand being pregnant, getting big and bloated, and hauling around a giant stomach, and some women, for reasons probably understood by Darwin, love it" ("A Woman in Full", Vanity Fair Magazine Digital Issue, 2008, July). In this sentence, there is an equivalence of Jolie's

love of pregnancy to her genetic inheritance and the fact that she is impregnated by Brad Pitt. Intertextuality also arises where references are being made to Charles Darwin (an English geologist, best known for his contributions to evolutionary theory) in order to explain the reason why Angelina Jolie would love pregnancy. In addition to this element where the portrayal of the love of pregnancy can be regarded as quite traditional, a reference can be made to the liberal understanding that some human beings are born superior to others, and that their superiority comes from the evolutionary understanding, the genetic inheritance.

In the same interview, the author says “I love it she (AJ) told me, smiled, laughed, then said, it (pregnancy) makes me feel like a woman, it makes me feel that all the things about my body [...] are suddenly there for a reason” (“A Woman in Full”, *Vanity Fair Magazine Digital Issue*, 2008, July). By saying this, Angelina Jolie creates the immediate association of a woman’s body with its reproductive tendencies as if a woman’s body is important and makes sense only when associated with reproductive elements. It is implied almost to the point that a woman’s body functions at its best through reproductive means. Along the similar lines, in the *Vanity Fair* interview, AJ said “We are building the most important thing together (with Brad Pitt). A family.” (“Angelina the Conqueror”, 2010, August). This is a statement with a strong modality, and it is obviously very traditional in the sense that the notion of family is raised to a level of importance that hidden meanings may imply that in a taken for granted manner, it is the greatest virtue of civilization.

Angelina Jolie portrays a very traditional image regarding her decision of marriage in the first place but equally the characteristics of their wedding ceremony with Brad at their Chateau in Southern France which is depicted in media is quite traditional as well. Both the *People* magazine, and the *Hello!* magazine provide exclusive photos and stories regarding the details of the ceremony (“Dream Day!”, *People Magazine Digital Issue*, 2014, September 15; “The Wedding of Brad and Angelina”, *Hello! Magazine Digital Issue*, 2014, September 8). Firstly, the couple’s family picture with children on both magazine covers where Angelina Jolie and Brad Pitt wear traditional wedding costumes seem to be really traditional. In both magazines, page after page, the wedding

ritual performed was quite classical. In the Hello! magazine, it is portrayed that Angelina, in a Versace gown walked down the aisle by her oldest sons, while the girls threw petals gathered from the garden, the music accompanying the ceremony was “Here Comes the Bride” hummed by Brad Pitt at the beginning and the “Wedding March” on the way out (“Brad and Angelina Set the Seal on Their Love in a Joyful and Intimate Family Ceremony”, Hello! Magazine Digital Issue, 2014, September 8). These elements are very traditional in the sense that walking down the aisle, throwing petals and this kind of music can be observed at many formal traditional weddings throughout the Western world.

In the Hello! magazine, after their official marriage, the author describes Angelina and Brad as “man and wife” (“Brad and Angelina Set the Seal on Their Love in a Joyful and Intimate Family Ceremony”, Hello! Magazine Digital Issue, 2014, September 8) which is a taken-for-granted traditional phrase with strong ideological underpinnings. Leaving aside the fact that the concept of marriage as a whole entity has ideological implications, the specific usage of this phrase can be said to have resonance with patriarchal ownership, rather than equal partnership. The identity of man stays the same after marriage, whereas the woman’s identity transforms into “wife” which has the connotations of dependency and appendage to man. This representation I believe is very traditional and problematic and directly reproduces patriarchy through language and discourse. In the People magazine, the author describes Angelina Jolie’s wedding gown as “unique”, “outrageously chic” and “endearingly sweet”, the first example of haute-couture meets “fridge art” (“They do!”, People Magazine Digital Issue, 2014, September 15). However, this wedding gown, designed by Luigi Massi of Atelier Versace, although including children’s drawings on the veil which gives it a different twist, is in general a very traditional, conservative, classic and expensive bridal gown. These examples provide palpable evidence on how Angelina Jolie’s subjectivity incorporates highly traditional values which are in a way naturalized and come to be offered as common sense in the contemporary neo-liberal world in order to construct her subjectivity as ideal.

4.5 Radical Values

In addition to the very traditional values, Angelina Jolie's constructed subjectivity also includes more seemingly radical values which can appear to stand out and amplify the testimony surrounding her subjectivity's feminist dimension. Although the majority of analyzed data about her under different themes in this chapter support in one way or another her post-feminist subjectivity, there are some examples which are presented as openly aligning with her feminism in more of a radical way. However, close examination may reveal that although these elements may be progressive, they lose their radical edge when usually incorporated with more conservative values.

Angelina Jolie's movie *Salt* where she has the leading role was developed initially with a male actor in mind, specifically Tom Cruise, who was thought to play C.I.A operative Edwin Salt. In the *Vanity Fair* Interview, talking about Angelina Jolie's newly released movie "Salt", the interviewer creates a strong modality by stating that "Writing for a man, then swapping gender, as it turns out, the best way to create an utterly liberated hero, a character with none of the tropes that writers, even if they don't mean to, fall back on, when creating a role for woman" ("*Angelina the Conqueror*", *Vanity Fair Magazine Digital Issue*, 2010, August). The interviewer also says "The role seems like part of Jolie's greater project: to combine beauty with a Harrison Ford- like physicality. In action movie, after action movie, she has played against type, creating a new type in the process. Political without being political, she's a stealth feminist, expanding gender roles from the inside, taking the blockbuster male lead and adding a vowel to the end of the character's first name, 'Edwin to Edwina'" (*Vanity Fair Magazine Digital Issue*, 2010, August). This statement, I believe initially sounds quite radical, as Angelina Jolie is depicted as a secret feminist who is expanding the gender roles by creating an empowered leading female action hero that has never existed in the history of cinema. In effect she is portrayed as constructing a persona who is both very beautiful and physically strong at the same time. I would argue that in fact these sentiments carry progressive elements in the sense that to a certain extent, in general terms, Angelina Jolie is one of the stars who is performing more challenging female lead characters in

cinema one after the other that have not existed much throughout history and this element of the construction of her subjectivity can be quite appealing and thought-provoking in public. However, when examined more closely, it may be more of an indication of liberal form of feminism, which is going to be discussed more in section 4.1.7.

Along the same lines, *The Hollywood Reporter* (14 October, 2010), in a review article with the title “Salt: Film Review” creates an equivalence of Angelina Jolie in *Salt* movie with the cult movie character James Bond and there is a strong modality in the sentence depicting Angelina Jolie as “The only female action star in Hollywood”. Regarding the same topic, there is a piece in the Women’s Media Center’s Blog (21 July, 2010), with the headline “From Edwin to Evelyn: Angelina Jolie Switches Gender Roles in *Salt*”. In this piece, there was strong modality with statements: “Angelina Jolie’s single character has changed the conversation surrounding portrayals of women in action films” as well as “*Salt* makes no apology for giving a female character the tasks and drive of a male character”. These statements, similar to the portrayal of the *Vanity Fair*, involves progressive sentiments that she is in fact an important female action hero in contemporary times who challenges the stereotypes.

As already demonstrated under the neo-liberal subjectivity and individuality and empowerment themes, the media coverage of the *TIME* magazine and the *New York Times* regarding her double mastectomy, enhance her subjectivity construction as ideal. Additionally, I would like to put forward that although the feminism she advocates is more on the liberal side which will be elaborated under the liberal feminism theme, Angelina Jolie also incorporates some of the tools of radical feminism, or on a general level second wave feminism to her subjectivity. According to Imelda Whelehan’s account of second wave feminism, what made the women’s movement distinct from other radical movements of the late 60s can be summarized in one famous slogan, “the personal is political” which places emphasis on the view that the private was of very public concern (Whelehan, 1995: 13). Radical feminism is geared towards the personal lives of women such as marriage, childcare, health, sexuality and work (ibid.: 73). By using writing as a vehicle to communicate their own narratives of pain, radical feminists

gave enormous importance to consciousness raising as a method of empowerment (ibid.: 70-71).

In this way, Angelina Jolie adopts some aspects of this radical feminism in the sense that she publicly shared her own private narrative of the procedure regarding her preventive double mastectomy in hope of increasing awareness among women in society regarding this specific health issue. However, as already put forward under the neo-liberal subjectivity and individuality and empowerment themes, this act, despite having a beneficial impact on some women, may not indeed even reach to other women, which as an effect may create increasing levels of exclusion. This example, I think, also shows that Jolie, although flirting with certain elements of more radical versions of feminism, in fact aligns strongly with liberal feminism that further confirms her subjectivity as post-feminist ideal.

4.6 Double Entanglement

The ways in which Angelina Jolie's constructed mediated persona incorporates progressive and conservative values prudently, is one of the utmost reasons why she can be regarded as possessing an ideal post-feminist subjectivity. Angela McRobbie indicates that the post-feminist media culture can be examined through this concept of "double entanglement" where the existence of neo-conservative values in relation to gender, sexuality and family life coincide with the processes of liberalization in relation to choice and diversity in domestic, sexual and kinship relations (McRobbie, 2009:12). I would like to argue that this kind of a double entanglement is visible in Angelina Jolie's constructed subjectivity in media not exclusively in consideration with domestic field, sexuality and family relations but also regarding all other aspects relating to "a way of life" including work, philanthropy and leisure time which makes it all the more interesting.

In her Vogue interview, Jolie is defined as "a working mother" because she is able to plan and incorporate the fields of motherhood and family life, her acting career and humanitarian work prudently so that she can fulfill different tasks with the same

efficiency (“The Other Angelina”, Vogue Magazine Digital Issue, 2010, December). The phrase “working mother” can have references to Stuart Hall’s study of “Thatcherism” mentioned in the literature review (Gill, 2008) where he provided one of the most intensive analysis of the role of new subjects in the remaking of ideology and common-sense. His analysis showed how Thatcherism as a hegemonic project dissociates people’s connections with particular existing discourses and points of identification and re-articulates them to new subject positions such as “concerned patriot”, “self-reliant citizen” (ibid.). In this way, more neo-liberal or conservative values are attempted to be normalized through placing them together with more progressive values. Being a patriot is normalized as long as one is “concerned”, “being self-reliant is normalized as long as one is a “citizen”, in Angelina Jolie’s case, being a mother is normalized as long as a person is “working”. These sort of prudent word placements conceal important ideological underpinnings and contradictions where the neo-liberal ideology transforms into a Gramscian common sense.

In addition, in the same interview, in critical discourse analytical terms, anti-thesis, contradicting elements are created where Angelina Jolie said “I was feeding the babies while I was reading the script for the movie *Salt*” (“The Other Angelina”, Vogue Magazine Digital Issue, 2010, December). In this sentence, there is a double entanglement in the sense that she is presented as fulfilling different, more progressive and conservative roles at the same time where on the one hand, she is a domestic mother, and on the other hand, she is preparing for a very powerful female action hero role on the white screen which consequently designates her as “working mother”. In the same interview (Vogue Magazine Digital Issue, 2010, December), it is mentioned that she also hires polyglot nannies for every child (she can be a domestic mother at home but also she is a busy mother who has to perform many work-related tasks). She is thus presented as a working mother, while she is one of the highest earning actresses in Hollywood and has the capability of hiring nannies; yet this agenda is made easier by the fact that her economic situation allows her to hire nannies, in effect allowing her greater flexibility for her work conditions and private and family life.

However, this condition may not be similar for women who belong to a lower stratum of society. Marxist feminists, for instance, were interested in the fate of women workers in the labor market as well as the way women's taken for granted function as carers and domestic laborer have impact on their "value" in the workplace (Whelehan, 1995:45). By this concern, what can be deduced is that women's taken for granted role as domestic carers at home hugely affects their position and availability of choices regarding work. Women, if they do not have the financial means to afford crèches or nannies for looking after their children, can be destined to work in low pay jobs with less time, jobs which require less skills with lower status and position. Hence, the dimension of class divisions enhances this comprehension in the sense that not every woman like Angelina Jolie has the financial means to afford nannies and crèches to look after their children in order to become more flexible regarding their work conditions which also brings forth the importance of government provisions for women (like free crèches) which clearly seem to be fading away in neo-liberal societies.

In the Vanity Fair magazine interview, as it was elaborated already in the previous sections, there was the portrayal of Angelina Jolie as an empowering female action hero with her leading role in the movie *Salt*, and at the same time her statement elsewhere in the interview that the notion of family is the most important thing in life ("Angelina the Conqueror", Vanity Fair Magazine Digital Issue, 2010, August). Added to these sentiments, there is a section in the same interview where it is stated (Vanity Fair Magazine Digital Issue, 2010, August) "All this, the kids [...] is the center of her (Angelina's) world and explains everything: why she had to change her character in *Salt* (as a woman if you knew your life was at risk, you'd never have a child), why she and Brad might get married (I honestly think we will if the kids want us to), and why she and Brad don't need to get married (Children are a bigger commitment)". On the one hand, Jolie is portrayed as an empowering figure in general relating to her acting work regarding a leading female action hero, on the other hand, she comments that the role needed to be changed because a woman would never have a child if she knew her life was at risk. There is a double entanglement here to the degree that she is presented as both with progressive (female action hero) and very traditional elements such as a

woman's taken for granted role as a mother and carer who gives huge importance to family life and notions such as sensitivity and compassion.

In addition, in her Vanity Fair interview, there is a quote by Angelina Jolie "If it doesn't scare you, it's not worth doing. I think there's truth to that. I love being home with my kids. I love simple things and wonder why I can't just enjoy them and live that kind of life. But I wouldn't be happy" ("Direct From Angelina", Vanity Fair Digital Issue, 2011, October). In this statement, Jolie places strong emphasis on the value of risk-taking, having an adventurous soul, and getting out of the comfort zone. The double entanglement can be comprehended in the sense that although on the one hand, she accepts her love of her kids and motherhood values, she admits she is not a kind of person who can get satisfaction only with these traditional domestic values. She places emphasis on the value and significance of getting out of the comfort zone and risk-taking which demonstrates her more radical or change loving side as opposed to her traditional side.

Moreover, when the cover of the ELLE magazine issue cover is examined, Angelina Jolie's serious looking black and white photograph and the headlines "Angelina Jolie Opens Up: About Life with Brad, the Kids, Wedding Plans + The Divinely Evil Maleficent" strikes us straight away (ELLE Magazine Digital Issue, 2014, June). At first sight, there is a contradiction here, in critical discourse analytical terms, when a contrast is attempted to be created between the traditional sentiments (kids, Brad, wedding plans) and her role as an evil character in her movie *Maleficent*. However, when we think about it in more detail, we can comprehend that things may be more complex than they appear. One of the most controversial characteristics of *Maleficent* is how much it deviates from the 1959 *Sleeping Beauty* (Schuth, 2014). *Maleficent* is no longer the same villain from *Sleeping Beauty*, but is now someone for whom we will have sympathy due to her backstory that makes us feel bad for her, the one where she becomes evil, after being drugged and having her wings cut off (ibid.). After meeting the character Aurora though, she eventually changes and becomes good again, something that never happened in *Sleeping Beauty* (ibid.).

This connection regarding her character Maleficent may have resonances with Jolie's mediated persona in the sense that the magazine may in fact attempt to give the indication that Jolie's past rebellious and fierce character has opened to a transformation when she met Brad Pitt and the children. Although she carries some characteristics of the dirty past, and her subjectivity still carries rebellious sentiments, she is not a villain as such, by especially getting involved in these traditional notions of having a single partner, wedding plans, and secure attachment with children. In an attempt to validate this thought ("Untamed Heart", ELLE Magazine Digital Issue, 2014, June), Angelina Jolie made references in the cover story to her own past as being misinterpreted in the sense that she was trying to discover herself, she was trying to find who she really is under harsh circumstances. Coming from an underprivileged household her mother Marcheline Bertrand gave up her career to raise the two kids without the support of their famous father Jon Voight.

Although it is demonstrated that Angelina Jolie still carries a rebellious side, her second directorial effort, the WWII movie project "Unbroken" is associated by the interviewer to Jolie's "dudeish daredevil side" ("Untamed Heart", ELLE Magazine Digital Issue, 2014, June), she is not as rebellious as she was in the past (despite having a backstory for being rebellious like her character Maleficent). The interviewer significantly creates a modality, by placing emphasis on the act of an "A-list actress transforming into a big-budget war movie director as something that has never been done in history" (ELLE Magazine Digital Issue, 2014, June). There is an endeavor to portray Jolie's image as "evil" but her evil side does not transcend her genuine, angelic and divine side as the phrase on the ELLE magazine cover "The Divinely Evil Maleficent" also suggests ("Angelina Opens Up: About Life with Brad, the Kids, Wedding Plans and the Divinely Evil Maleficent", ELLE Magazine Digital Issue, 2014, June). Here is a good example of the notion of double entanglement.

When we look at the cover story, there is an image which is significant with its thematic foregrounding, Angelina Jolie's mysterious look from profile, the headline "Written On The Body" and the tattoo "know your rights" are noteworthy (ELLE Magazine Digital Issue, 2014, June). The image gives us the immediate impression of a woman who is

independent, fierce, strong, and radical where black and white colors with nice contrast emphasize this impression. On the next page of the cover story before the Saint Laurent fashion photography series, the headline “Un Tamed Heart” which is used to describe Jolie is quite striking. The way “Un Tamed Heart” is placed on the page is tricky. On the one hand, it may refer to Angelina Jolie as having an “untamed” heart, in the sense that she carries radical sentiments in her subjectivity (if we refer to untamed originally as referring to “not cultivated”, “domesticated”, or “controlled”). This understanding portrays Angelina as fearless, fierce, sharp and radical. However, on the other side, as UN is written separate from tamed, it may bring to mind Angelina Jolie’s United Nations (UN) activities, and the phrase, according to this understanding, may give the hidden implication that after being involved in UN, Angelina’s wild heart is tamed but she is not tamed to the full extent as she still carries her more radical side. Hence, this finding can also be an example of double entanglement in order to support the existence of this notion in her subjectivity and to comprehend better how her subjectivity is constructed as ideal.

When Angelina Jolie and Brad Pitt’s marriage coverage by the People magazine is examined, the issue cover’s thematic foregrounding is Angelina Jolie and the phrase “Dream Day!” (People Magazine Digital Issue, 2014, September 15). Here can be seen high modality, high emphasis in the phrase “Dream Day” (marriage as being equal to dream day) which ends with an exclamation mark implying that the writer is sure of what he/she is talking about, there is a truth claim. When we look more closely at the cover, from magazine’s point of view, the white dress that Angelina Jolie is wearing is connected with the “Dream Day” which is connected then with marriage. The demonstration of marriage as the “dream day” can be considered as a traditional and a neo-conservative thought. In addition, in many cultures, the bridal veil is regarded to be the symbol of purity, modesty and in some cases reverence to God. However, Angelina Jolie’s unsure facial expression and insecure hand gesture implies that she is somehow uncomfortable and not pleased with the situation she is in (or she does not want to present herself in these circumstances). Nevertheless, despite the resistance on her face, Jolie, in contrast to her more rebellious attitude is persuaded by the dominant ideology

in the sense that she accepted to wear the white dress (why not blue/colorful?) for her wedding and performed the very traditional ritual.

In the sentence- “The Jolie-Pitt Family Wedding Album”, Jolie and Pitt are used almost as adjectives (“Dream Day!”, People Magazine Digital Issue, 2014, September 15). The expression “Jolie-Pitt family” carries both traditional and modern elements in the sense that it is more liberating for women to keep their own surnames but the existence of the family unit is still a very traditional concept. Although Jolie who is interested in manifesting herself as an individualistic strong woman does not seem to be fully convinced by the concept of marriage and what it requires, nevertheless is still persuaded to follow these principal necessities of the neo-conservative tradition. In this example, we can clearly see the double entanglement of more feminist and neo-conservative values.

In the Vanity Fair issue cover, there is a very effective headline “Perfectly Awesome!” to describe Angelina Jolie (Vanity Fair Digital Issue, 2014, December). She is defined not only as “awesome” or not only as “perfect” but as “perfectly awesome” which places emphasis on the ideal characteristics of Jolie. Angelina Jolie’s perfectly awesome condition is made equivalent to her visiting the war zones, directing an Oscar contender movie, and her life as Mrs Pitt. I believe what is attempted to be suggested here is that although Jolie is involved in tough jobs, these being visiting the war zones and being a director to a movie, she is also a perfect wife, who eventually took her husband’s surname in a very traditional way. When these ideas are presented on the cover with her androgynous and seductive look, it can be recognized that there is the double entanglement of more progressive, feminist and at the same time conservative values attached to Jolie’s mediated persona.

In the cover story of the same magazine (Vanity Fair Digital Issue, 2014, December), the headline is “Woman of the Year” under which a list of expressions are provided to describe Angelina Jolie: “newly a mother of six”, “a superstar with little trace of a diva”, “advocating for refugees”, “directing the forthcoming World War II survival epic, Unbroken”. In addition to her motherhood and family responsibilities, Jolie is

portrayed in detail as being involved in really tough jobs, she is made equivalent to “relief workers/doctors”, and “foreign correspondents”. It is thus put forward that for Jolie, it was not extraordinary to work on a movie project which deals with complex historical and political facts like “Unbroken” due to the reason that conflict, battle and trauma brought on by war are familiar subjects to Jolie. She is the special envoy of the United Nations High Commissioner for refugees who constantly sets on various missions around the world as a restless humanitarian (“Woman of the Year”, Vanity Fair Digital Issue, 2014, December). The settings of humanitarian work where Angelina Jolie’s job is to expand the advocacy campaign of UNHCR and engage in high level mediation is contrasted with settings related to traditional showbiz Hollywood atmosphere with red carpets and Donatella Versace gowns (Vanity Fair Digital Issue, 2014, December). In this way, I would argue that a double entanglement is created by merging together her involvement with war zone visits, directing movies, philanthropy and her traditional motherhood and family life as well as her position in the classic showbiz of luxury Hollywood. This idea can be supported via a reference to a comment by the interviewer regarding a talk between Zahara (one of Jolie’s daughters) and Angelina Jolie. After seeing the mother and the daughter’s interaction, the interviewer says “In this moment, Jolie as Jolie- not the humanitarian or director or Hollywood star- is, first and foremost, a mother” (Vanity Fair Digital Issue, 2014, December). These examples provide the means to comprehend how the concept of double entanglement plays an important role in the prudent construction of Angelina Jolie’s subjectivity as ideal.

4.7 Liberal Feminism

Liberal feminism is another facet of Angelina Jolie’s mediated, post-feminist subjectivity. Generally, when post-feminist media culture is explained, the themes elaborated above; neo-liberal subjectivity, individuality and empowerment, divine figure and sexualization, double entanglement of dominant and conservative values are frequently used to describe its nature and the kind of subjectivities it generates where there is no mention specifically of liberal feminism. I would like to argue that as a conservative twist, liberal feminist tendencies, which are also closely intertwined with

other themes help maintaining the tolerance among different people in society towards this ideally constructed post-feminist subjectivity and benefits its idealization as common sense by hiding the ideological implications.

As was elaborated in chapter 2, Imelda Whelehan puts forward that the use of “man” in classical liberal thought, posits female nature as separate, an appendage to the male which acquires its meaning only as different from masculinity, yet contained within such a category (Whelehan, 1995: 28). The main purpose of liberal feminism has been to grant the status of men to women, gain the rights for them that men hold “naturally”, where liberty, rights and legal equality is the agenda of liberal feminism (*ibid.*: 29). The focus of liberal politics upon the bourgeoisie also created impact on liberal feminist agendas in terms of an emphasis on the value of education, on lobbying (gaining rights through rational argument), on the importance of women as individuals (instead of militant groups), in order to reach their full potential, acknowledging personal responsibility if they failed (*ibid.*: 34). However, it goes without saying that this heritage also reveals certain problems and dilemmas. For example, the problems are observable in the sense that liberal feminists are attempting to achieve a model of equality within a system of inequality, within a system functioning on principles of free market economy, despite the fact that for many women, free engagement in free-market economy is out of question (*ibid.*). While the rights of the individual are sacred in liberal philosophy, it is up to the individual to pursue success through “merit” which is a line of thought that continually undermines the probable existence of other social or cultural factors which might make it quite impossible for an individual to achieve the means to reach to that potential (*ibid.*: 37). Also, modern feminist thinking drives impetus from the implicit affirmation that women’s work, mothering, domestic management, and nurturance are still women’s work, however alongside this, women should be encouraged to realize their true potential in public spheres, not instead of but in addition to these sentiments (*ibid.*: 34).

Due to liberalism’s long historical links with industrial capitalism, liberal feminists oppose creating any direct challenge to capitalism, where their strategy for social change is therefore tightly restricted by the will of not overturning the status quo; they

adopt mainly the tactics of reasoned argument via non-coercive demonstrations, and lobbying for legal and civil reforms (Whelehan, 1995: 38). This line of understanding suggests that liberal feminism's powerful links with classic liberalism prevent any productive discussion of the root causes of women's oppression since the theoretical and philosophical base of the Western society are not really challenged and questioned (ibid.: 39). Importantly, liberal feminism is a position where women's movement is undermined and its politics trivialized, it addresses women who have the luxury of making choices where the advocates of liberal feminism mistakenly assume they are available to everyone (ibid.: 42-43).

I believe that some of these sentiments can clearly be seen in the construction of Angelina Jolie's mediated persona in media which benefit its idealization as common-sense. The kind of feminism she promotes uses liberal feminism's tools such as reasoned and rational argument at an institutional level and lobbying for civil and legal reforms. Since these, however, function under hierarchical and institutional settings, they may, in fact not delve deep into the root causes of women's oppression, by not challenging the governmental institutions, formations and ideologies (like militarism and capitalism) which play leading roles in women's continued oppression.

For example, there was a declaration launched in New York on 24th September 2013 during the United Nations General Assembly by Foreign Secretary William Hague and UN Special Representative on Sexual Violence in Conflict Zainab Bangura (GOV.UK). After this step, Angelina Jolie, together with conservative William Hague, the Foreign Secretary of Britain, co-chaired a global conference called "Global Summit to End Sexual Violence in Conflict" in order to address sexual crimes in conflict zones which is the largest meeting on the issue in history providing the international arena for rational and reasoned debate regarding the topic at an institutional level. It seems like a noble endeavor at first sight, however, Angelina Jolie is aligning with William Hague, a conservative secretary, as well as United Nations, which as an institution does not in fact challenge militarism (which is itself ingrained with violence and masculinity). As in one of the resolutions, in the Declaration of Commitment to End Sexual Violence in Conflict (GOV.UK, 2013), it is stated: "Ensure our national military and police doctrine

and training is in accordance with international law so as to enable a more effective prevention and response to sexual violence in conflict”.

Sandra Whitworth in her book *Men, Militarism and UN Peacekeeping* says (2004: 3): “Soldiers are not born, they are made; and part of what goes into making of a soldier is a celebration and reinforcement of some of the most aggressive, and most insecure elements of masculinity which promote violence, misogyny, homophobia and racism”. This situation, Whitworth argues, does not imply that every single military peacekeeper and soldier are violently sexist, homophobic or racist, however, it suggests that all soldiers have been subjected to the message that they can express these elements and act upon them, specifically in necessity (ibid.: 3). What I would like to question at this point is how far an attempt at prevention of violence in conflict such as this at an international arena where Angelina Jolie is a leader can reach, without questioning the very existence of the basic governmental and structural elements like militarism that is itself ingrained and imbued with violence and masculinity.

In order to reveal the other liberal tenets of Angelina Jolie’s mediated persona, it is important to look at her media portrayal as an empowered hero who is expanding the gender roles in cinema with her leading role in the movie *Salt* (which was initially written for a man, Tom Cruise). In the *Vanity Fair* interview there are statements: “Writing for a man, then swapping gender, as it turns out, the best way to create an utterly liberated hero, a character with none of the tropes that writers, even if they don’t mean to, fall back on, when creating a role for woman” and “The role seems like part of Jolie’s greater project: to combine beauty with a Harrison Ford- like physicality. In action movie, after action movie, she has played against type, creating a new type in the process. Political without being political, she’s a stealth feminist, expanding gender roles from the inside, taking the blockbuster male lead and adding a vowel to the end of the character’s first name, ‘Edwin to Edwina’ ” (“Angelina the Conqueror”, *Vanity Fair Magazine Digital Issue*, 2010, August). These statements, although giving progressive impressions, can be problematical as the underlying implications can follow that from the very beginning, essentially, it is accepted that there is a difference between “man” and “woman” by nature, so that there is an endeavor to gain the rights for women that

men hold naturally, to bring the status of woman to the level of man's status rather than challenging the very deep theoretical and philosophical foundations of thought regarding equality and inequality.

Along the same lines, The Hollywood Reporter review (14 October 2010) with the title "Salt: Film Review", creates an equivalence of Angelina Jolie in Salt movie with the cult movie character James Bond and there is a strong modality in the sentence depicting Angelina Jolie as "The only female action star in Hollywood". There is also a piece in Women's Media Center's Blog (21 July, 2010), with the headline "From Edwin to Evelyn: Angelina Jolie Switches Gender Roles in Salt" which states with a strong modality that "Angelina Jolie's single character has changed the conversation surrounding portrayals of women in action films" as well as "Salt makes no apology for giving a female character the tasks and drive of a male character". Moreover, she says in the same piece (21 July, 2010), "I want to be Bond- I don't want to be anyone else in the movie". Although appealing at first sight, I believe a similar problem can arise in these statements that her level of empowerment is compared to a male action hero Daniel Craig (as James Bond) similar to the way it was compared to Harrison Ford in the previous example. These examples have underpinnings that how empowered a female can get is measurable with how close she can get to a male character, in effect, in real life, how close her characteristics can reach to a male subjectivity. This can bring forth the implication that women are regarded to be more liberated, if they can act like men, as if men are ideals, and women are only trying to reach out to that ideal. This comprehension demonstrates well how the liberal feminist tendencies are prudently incorporated into Angelina Jolie's post-feminist subjectivity.

Angelina Jolie, after her decisions regarding the preventive surgeries against cancer, has been portrayed in media as an empowering figure who is a role model for millions of women around the world which is already explained in detail in the previous sections. However, the emphasis on individual choices, despite seemingly establishing collective sentiments by their portrayal in media, may in fact be viable for certain group of women in society, mainly middle and upper class women. This brings forth the thought that liberal feminism addresses women who have the luxury of making choices and liberal

feminists are attempting to achieve a model of equality within capitalist system (the system of inequality) that function on the biased assumption that to participate in the free market economy is possible for all the women. This line of thought camouflages the existence of restrictions regarding these initiations of self-improvement and self-transformation through individual choices to lower strata of women in society. This condition reveals the importance of placing emphasis on the class dimension which affirms with ever stronger evidence of a need to bring an ideological critique to Angelina Jolie's post-feminist subjectivity.

5. Concluding Remarks

This case study has attempted to investigate *how Angelina Jolie's overall mediated persona is constructed as ideal*. Following this, there was an endeavor to display *what are the ideological implications, impact and consequences of this construction for the women in different strata of society* with the help of an ideology critique of the analysis material. As my analysis showed, different themes merge together in very prudent ways and construct Angelina Jolie's subjectivity as ideal through the discourse of post-feminism. The analysis was categorized under these different themes to describe this ideal construction in a more systematic manner. As was noted, the media performs a very significant role in formation of these popular mediated subjectivities like Angelina Jolie's. I argue that these can be called ideal in our post-feminist era where these so-called celebrity personas may have wider resonances regarding what it means to be woman in the contemporary world.

As an outcome of this research, I believe that it is important to point out certain significant reflections regarding this post-feminist subjectivity. Although the post-feminist female subject is usually associated with neo-liberal sentiments, individuality and empowerment, rising levels of sexualization, and double entanglement of feminist and more conservative values, the research shows that the notion of liberal feminism is also prudently incorporated into the post-feminist sensibility. By its exclusionary rhetoric and institutional tools, liberal feminism adds a layer of conservatism to the post-feminist subject. As Imelda Whelehan puts forward, liberal feminism is a position where women's movement is undermined and its politics trivialized. It addresses women who have the luxury of making choices and the advocates of liberal feminism mistakenly assume such luxuries are available to everyone (Whelehan, 1995: 42-43). I believe that this form of feminism, rather than bringing women from different social classes together to form a common progressive movement, may have the tendency to align with an elite stratum of women, who claim to fight for equality and rights in the name of all the other women. Therefore, I argue that the constructed post-feminist subjectivity of Angelina Jolie represents a cogent example that advocates a popular,

liberal form of feminism and belongs to an elite stratum in society that have the luxury of making choices in relation to a variety of discourses. I think, the functioning of liberal feminism embodied in Jolie's subjectivity has a tendency to develop a gap between women belonging to different classes in society in the sense that liberal feminism's elitist institutional mechanism for feminist endeavors lack the necessary tools for reaching out the working class women, the marginalized, the feminist struggle on the street. This form of feminism has the tendency to stand in conflict with the progressive feminist struggle due to its connection with wider power structures while it is convenient for some people who belong to a higher stratum in society.

Jan Rehmann importantly points out, and I agree, that neo-liberal interpellations in contemporary societies may have different and even opposite effects in different "milieus" to the degree that the appeals to creativity and initiative might play a mobilizing and constructive role in the formation of identities if they correspond to labor conditions that require and reinforce certain (relative) autonomy and freedom (Rehmann, 2014: 317). However, they tend to destroy agency and subjectivities if there are no, or there are very restricted possibilities to act (ibid.). Furthermore, what Pierre Bourdieu regards as the "destiny effect" among laborers and marginalized youngsters can be seen as the dark side of the neo-liberal interpellations of self-mobilization and creativity where a complementary ideological effect would be the illusory opiate of the excluded and marginalized (ibid.: 318). Loic Wacquant shows in his research of a Chicago ghetto that the interviewed gave the same completely unrealistic but honestly believed statement that they would start college in the near future (ibid.).

I suggest that every woman, in one way or another is born with a certain form of submission (regardless of class position), in the sense that the construction of the subject immediately coincides with its subordination at least to a certain degree. However, the relative autonomy and capacities to act later in life under neo-liberalism, may hugely correspond to one's class position and affluence. I claim that the double

entanglement of feminist and more conservative interpellations, interpellations regarding individuality and empowerment, neo-liberal sentiments such as constant self-transformation, risk-taking, leadership, emphasis on making choices and enthusiasm for taking initiative, and the liberal feminism advocated through Angelina Jolie's mediated persona, have different, even opposite effects in different strata of society.

Although many women may feel identified or see themselves as reflected in Jolie's image (regardless of class), this may create a "destiny effect" on disadvantaged and marginalized women who may believe that in fact it is possible to be like Angelina Jolie and this eventually may result in alienation regarding these women who will blame themselves as "scapegoats" for their lack of abilities and worthlessness, although it is the neo-liberal system itself which should be denounced. However, on the other side, her image may act as a form of ideal for women who are suggestively middle and middle-upper class who feel liberated with the continuation of their version of feminism. The realization of the impact of class differences on people's capacities to act can in fact be beneficial for a resistance to be cultivated on collective sentiments. This would be going beyond the governmentality studies, Rehmann's concerns and Althusser's understanding that resistance can be limited.

According to Norman Fairclough, the concept of hegemony equips us with the means to analyze how discursive practice is part of a larger social practice involving power relations: "discursive practice can be seen as an aspect of a hegemonic struggle that contributes to the reproduction and transformation of the order of discourse of which it is part. Discursive change takes place when discursive elements are articulated in new ways" (Phillips and Jørgensen, 2002: 76). Therefore my analysis sheds light on the one hand, on the importance of deconstructing dominant power structures and generating critical reflections regarding class and gender through media discourse, and on the other, how this realization can pave the way for the formation of a counter-hegemony where necessary. Hence, I believe, critical discourse analysis, which places emphasis on comprehending the construction of reality through discourse, provides very beneficial tools, by forming a bridge between the academic world and every-day life on the street. It provides the opportunity for comprehending the functioning of ideology and the

inequalities that persist at a broader intellectual and theoretical level, but also offers the means to imagine cultivating social change in real world through action by forming a counter-hegemonic discourse. In addition to offering the means to the researcher to contribute to the broader critical intellectual discourse, it supports the ways for the dissemination of that critical understanding to the wider society.

At this point it is also important to take into account that certain limitations may also arise regarding this case study. Firstly, as my subject of investigation relies on media data relating to one celebrity persona, Angelina Jolie, developing generalizations and reflections regarding the construction of female subjectivity out of the analysis material can be problematic to a certain extent. However, as she is chosen by the media as the best feminist of our contemporary times and as I attempted to analyze her complex mediated person in a very detailed way by trying to perceive different perspectives and merge them together, I endeavored to keep the effect of this limitation to a minimum. Additionally, as this research resorts to critical discourse analysis as a methodology by adopting epistemological relativism, it accredits the perception of knowledge, truth and justification to the individual, more specifically to the researcher. Therefore, it can be put forward that the analysis of this case study is highly subjective which relies on individual interpretations and perceptions in contrary to quantitative methodologies. Nevertheless, critical discourse analysis is a scientific methodology and the analysis is carried out with a systematic analytic toolkit so as to reduce the occurrence of bias to a minimum.

I believe the chosen theoretical framework, methodology and analysis provide innovative insight into the comprehension of the formation of female subjectivity in the media in the contemporary neo-liberal world. The adoption of critical discourse analysis with this specific analytic toolkit is a rare occurrence in feminist studies. It would be highly interesting to carry out a further investigation into this area by forming a similar critical analytical toolkit so that the analysis could be carried out by people who are chosen as the specific sample of participants, in this case, a group of women. In this way, the subjective understanding of women could be grasped and a correlation could be formed between the perception of the researcher as an academic and the women

representing diverse sectors of the society. These steps should be taken in order to bring together the theoretical and intellectual understanding of the academic world with the real struggles of women on the street, so as to cultivate an inclusive counter- hegemony from the base with a strong critical intellectual background.

As Ursula K. Le Guin said “Well, we’re already foreigners. Women as women are largely excluded from, alien to, the self-declared male norms of this society, where human beings are called Man, the only respectable god is male, the only direction is up. So that’s their country; let’s explore our own [...] I’m talking about society, the so-called man’s world of institutionalized competition, aggression, violence, authority, and power” (Le Guin, 1989: 116). This quote gives an inspirational understanding on the necessity of creating a counter hegemony, a real life utopia which is inclusive to all women, and which, in contrast to creating a world where women only strive for the male ideal as feminists, aim at materializing their own universe.

References

- Alice, L. (1995). What is postfeminism? Or having it both ways. In L. Alice and L. Star (Eds.), *Feminism, Postmodernism, Postfeminism: Conference Proceedings* (pp.7-35). New Zealand: Massey University.
- Althusser, L. (1971). *Lenin and Philosophy and Other Essays*. London: NLB.
- Althusser, L. (1984). *Essays on Ideology*. London: Verso.
- Beasley, C. (1999). *What is Feminism?: An Introduction to Feminist Theory*. London: Sage Publications.
- Beck, U. et. al, (2004). *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order*. California, Stanford: University Press.
- Blommaert, J. and Bulcaen, C. (2000). Critical Discourse Analysis. *Annual Review of Anthropology*, 29 (1), 447-466.
- Bourdieu, P. (December, 1998). The Utopia of Endless Exploitation: The Essence of Neoliberalism. *Le Monde diplomatique English Edition*, [online]
Available at: < <http://mondediplo.com/1998/12/08bourdieu> >.
- Brooks, A. (1997). *Postfeminisms: Feminism, Cultural Theory and Cultural Forms*. London: Routledge.
- Butler, J., Laclau, E., and Zizëk, S. (2000). *Contingency, Hegemony, Universality*. Verson: London.
- Chouliaraki, L. and Fairlough, N. (1999). *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*. Edinburgh: Edinburgh University Press.
- Creswell, J.W. (2014). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Los Angeles: Sage Publications.
- Dahlerup, D. (ed.) (1986). *The New Women's Movement: Feminism and Political Power in Europe and the USA*. London: Sage Publications.
- Evans, J. et al. (1986). *Feminism and Political Theory*. London: Sage Publications.

- Evans, J. and Hesmondhalgh, D. (2005). *Understanding Media: Inside Celebrity*. Berkshire: Open University Press.
- Fairclough, N. (1992). *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, N. (1995a). *Critical Discourse Analysis*. London: Longman.
- Fairclough, N. (1995b). *Media Discourse*. London: Edward Arnold.
- Fairclough, F. (2013). *Critical Discourse Analysis: The Critical Study of Language*. Oxon: Routledge.
- Fairclough, N. L. and Wodak, R. (1997). Critical discourse analysis. In T. A. van Dijk (Eds.), *Discourse Studies: A Multidisciplinary Introduction, (Vol.2) Discourse as Social Interaction* (pp.258-284). London: Sage Publications.
- Faludi, S. (1992). *Backlash: The Undeclared War Against Women*. London: Chatto&Windus.
- Fisher, L. A. (2016). 25 Inspiring Women Who Changed the Face of Feminism. *Harper's Bazaar*, [online] Available at: < <http://www.harpersbazaar.com/culture/features/g4201/famous-feminists-throughout-history/?slide=25> >.
- Foucault, M. (2008). *The Birth of Biopolitics: Lectures at the Collège de France, 1978-1979* (Graham Burchell, Trans.). New York: Palgrave Macmillan.
- Fowler, R. (1991). *Language in the News: Discourse and Ideology in the Press*. London: Routledge.
- Friedan, B. (1963). *The Feminine Mystique*, Harmondsworth: Penguin Books.
- Gill, R. (2007). *Gender and the Media*. Cambridge: Polity Press.
- Gill, R. (2008). Culture and Subjectivity in Neoliberal and Postfeminist Times. *Subjectivity*, 432-435, [online] Available at: < <http://www.palgrave-journals.com/sub/journal/v25/n1/full/sub200828a.html> >.
- Giroux, H. A. (2004). *Proto-fascism in America: Neoliberalism and the Demise of Democracy*. Bloomington: Phi Delta Kappa Educational Foundation.

Giroux, H. A. (2015). Authoritarianism, Class Warfare and the Advance of Neo-liberal Austerity Policies. *truthout*, [online] Available at: < <http://www.truth-out.org/news/item/28338-the-shadow-of-fascism-and-the-poison-of-neoliberal-austerity-policies> >.

Golafshani, N. (2003). Understanding Reliability and Validity in Qualitative Research. *The Qualitative Report*, 8(4), 597-606.

GOV.UK (2013, 24 September). *Policy Paper: A Declaration of Commitment to End Sexual Violence in Conflict*. [online] Available at: < <https://www.gov.uk/government/publications/a-declaration-of-commitment-to-end-sexual-violence-in-conflict> >.

Gralewski, M. (2011). *The Philosophical Underpinnings of Social Constructionist Discourse Analysis*. *Lodz Papers in Pragmatics*, 7(1), 55-171.

Gunter, B. (2000). *Media Research Methods: Measuring Audiences, Reactions and Impact*. London: Sage Publications.

Harvey, D. (2005). *A Brief History of Neoliberalism*. New York: Oxford University Press.

Jaggar, A. M. (1983). *Feminist Politics and Human Nature*. Maryland: Rowman&Littlefield Publishers.

Jørgensen, M. and Phillips, L. J. (2002). *Discourse Analysis as Theory and Method*. London: Sage Publications.

Lazzarato, M. (2009). Neoliberalism in Action. *Theory, Culture and Society*, 26(6), 109-133, [online] Available at: < <http://tcs.sagepub.com/content/26/6/109.abstract> >.

Le Guin, U. K. (1989). *Dancing at the Edge of the World: Thoughts on Words, Women and Places*. New York: Grove Press.

Markham, A. and Buchanan, E. (2012). *Ethical Decision-Making and Internet Research, Recommendations from the AoIR Ethics Working Committee*. [pdf], Available at: < <http://aoir.org/reports/ethics2.pdf> >.

- McGeorge, A. (2015). Angelina Jolie is top feminist icon, beating Emma Watson and Beyonce to top poll. *Mirror*, [online] Available at: < <http://www.mirror.co.uk/3am/celebrity-news/angelina-jolie-top-feminist-icon-5429281> >.
- McRobbie, A. (2003). Mothers and Fathers, Who Needs Them?. *Feminist Review*, 75(1), 129–136.
- McRobbie, A. (2009). *The Aftermath of Feminism: Gender, Culture and Social Change*. London: Sage Publications.
- Morgan, R. (Eds.) (1970). *Sisterhood is Powerful: an Anthology of Writings from the Women's Liberation Movement*. New York: Vintage Books.
- Nicholson, L. N. (1997). *The Second Wave: A Reader in Feminist Theory*. New York: Routledge.
- Read, J. (2009). A Genealogy of Homo-Economicus: Neo-liberalism and the Production of Subjectivity. *Foucault Studies*, [online] Available at: < <http://rauli.cbs.dk/index.php/foucault-studies/article/viewFile/2465/2463> >.
- Reed, M. (2008). Exploring Plato's Cave: Critical Realism in the Study of Organization and Management. In D. Barry and H. Hansen (Eds.), *The Sage Handbook of New Approaches in Management and Organization* (pp. 68-79). London: Sage Publications.
- Rehmann, J. (2013). *Theories of Ideology: The Powers of Alienation and Subjection*. Leiden: Koninklijke Brill NV.
- Ringrose, J. and Valkerline, W. (2008). Regulating the Object. *Feminist Media Studies*, 8(3), 227-246.
- Scharff, C. (2014). Gender and Neoliberalism: Exploring the Exclusions and Contours of Neoliberal Subjectivities. *Theory, Culture and Society*, [online] Available at: < <http://theoryculturesociety.org/christina-scharff-on-gender-and-neoliberalism/> >.
- Schuth, L. (2014). What did “Maleficent” change from “Sleeping Beauty”? *hypable*, [online] Available at <http://www.hypable.com/maleficent-sleeping-beauty-differences-changes/> >.
- Siegel, H. (2011). Epistemological Relativism. In S. D. Hales (Eds.), *A Companion to Relativism* (pp. 201-219). Malden: Blackwell Publishing.

Springer, S. (2010). Neoliberalism and Geography: Expansions, Variegations, Formations. *Academia.edu*, [online] Available at: < http://www.academia.edu/354045/Neoliberalism_and_geography_expansions_variegations_ formations >.

Stacey, J. (1987). Sexism by a subtler name: postindustrial conditions and postfeminist consciousness in the Silicon Valley. *Socialist Review*, 17(6), 7-28.

Trier-Bieniek, A. (2015). *Feminist Theory and Pop Culture*. Rotterdam: Sense Publishers.

van Dijk, T. (2001). Critical Discourse Analysis. In D. Schiffrin, D. Tannen and H. E. Hamilton (Eds.), *The Handbook of Discourse Analysis*, (pp. 352-372). Malden: Blackwell Publishing.

van Dijk, T. (1983). Discourse analysis: its development and application to the structure of news. *Journal of Communication*, 33(2), 20–43.

Walby, S. (1990). *Theorizing Patriarchy*. Oxford: Blackwell Publishers.

Wetherell, M. (2006). Interpretative Repertoires. In Victor Jupp (Eds.), *The Sage Dictionary of Social Research Methods* (pp.153-155). London: Sage Publications.

Wetherell, M., Taylor, S. and Yates, S. J. (ed.) (2005). *Discourse Theory and Practice: a Reader*. London: Sage Publications.

Whelehan, I. (1995). *Modern Feminist Thought: From Second Wave to Post-Feminism*. Edinburgh: Edinburgh University Press.

Whitworth, S. (2004). *Men, Militarism and UN Peacekeeping*. Colorado: Lynne Rienner Publishers.

Wilson, E. (1986). *Hidden Agendas: Theory, Politics and Experience in the Women's Movement*. London: Tavistock Publications.

Data References

The beginnings of Angelina Jolie's mediated persona:

Louis Vuitton (2011) *Angelina Jolie's Journey to Cambodia* (Louis Vuitton Full Youtube Commercial [video online] Available at: < <https://www.youtube.com/watch?v=oX2OKv2TctI> > (Accessed 15 April 2016).

"Angelina Jolie, Single Mother, UN Ambassador & Colin Farrell's Leading Lady" Vogue Magazine Digital Issue Cover (March, 2004) [online] Available at: < http://images.fanpop.com/images/image_uploads/March-2004--Angelina-Jolie-vogue-85103_656_922.jpg > (Accessed 15 April 2016).

Coverage after movie releases: "Wanted", "Salt", and "The Tourist":

"Angelina Jolie Uncensored" (July, 2008) Vanity Fair Magazine Digital Issue Cover [online] Available at: < <http://www.gotceleb.com/wp-content/uploads/pics/angelina-jolie/on-cover-of-vanity-fair-magazine-july-2008-mq/angelina-jolie-on-cover-of-vanity-fair-magazine-july-2008-mq-01.jpg> > (Accessed 15 April 2016).

"A Woman In Full" (July, 2008) Vanity Fair Digital Issue Cover Story [online] Available at: < <http://www.vanityfair.com/news/2008/07/jolie200807> > (Accessed 15 April 2016).

"Farewell, Angelina? Hollywood's Most Notorious Beauty" (August, 2010) Vanity Fair Magazine Digital Issue Cover [online] Available at: < http://www.europaplustv.com/i/p/galery_item/main/600x400/a0/7854.jpg > (Accessed 15 April 2016)

"Angelina The Conqueror" (August, 2010) Vanity Fair Digital Issue Cover Story [online] Available at: < <http://www.vanityfair.com/news/2010/08/angelina-jolie-201008> > (Accessed 15 April 2016).

"Salt: Film Review" (14 October, 2010) Hollywood Reporter [online] Available at: < <http://www.hollywoodreporter.com/review/salt-film-review-29826> > (Accessed 15 April 2016).

"From Edwin to Evelyn: Angelina Jolie Switches Gender Roles in Salt" (21 July, 2010) Women's Media Center [online] Available at: < <http://www.womensmediacenter.com/blog/entry/from-edwin-to-evelyn-angelina-jolie-switches-gender-roles-in-salt> > (Accessed 15 April 2016).

“Thinking Beyond Gender: Angelina Jolie in Salt”, (13 July, 2010) Women in Hollywood [online] Available at: < <http://womenandhollywood.com/2010/07/13/thinking-beyond-gender-angelina-jolie-in-salt/> > (Accessed 15 April 2016).

“Angelina Jolie Raising Six Kids, Playing Strong Women and Seducing Johnny Depp in the Tourist” (December, 2010) Vogue Magazine Digital Issue Cover [online] Available at: < <https://zachsfashionsense.files.wordpress.com/2010/11/angelinavogue.jpg> > (Accessed 15 April 2016).

“The Other Angelina” (December, 2010) Vogue Magazine Digital Issue Cover Story [online] Available at: < <http://www.vogue.com/865473/december-cover-angelina-jolie/> > (Accessed 15 April 2016).

Coverage about screenwriting and feature directorial debut “In the Land of Blood and Honey” and directing “the Unbroken”, visiting war zones and her life as Mrs. Pitt:

“Angelina Under Fire” (October, 2011) Vanity Fair Magazine Digital Issue Cover [online] Available at: < http://media3.popsugar-assets.com/files/2011/08/35/2/192/1922398/0bb66c360fc5c2cc_10_jolie_cov/i/Angelina-Jolie-covers-October-2011-Vanity-Fair.jpg > (Accessed 15 April 2016).

“Direct From Angelina” (October, 2011) Vanity Fair Magazine Digital Issue Cover Story [online] Available at: < <http://www.vanityfair.com/news/2011/10/angelina-jolie-201110> > (Accessed 15 April 2016).

“Berlin Film Festival: Angelina Jolie’s In the Land of Blood and Honey” (15 February, 2012) The Telegraph [online] Available at: < <http://www.telegraph.co.uk/culture/film/filmreviews/9083790/Berlin-Film-Festival-Angelina-Jolies-In-the-Land-of-Blood-and-Honey-review.html> > (Accessed 15 April 2016).

“Perfectly Awesome Angelina Jolie” (December, 2014) Vanity Fair Magazine Digital Issue Cover [online] Available at: < <https://nyppagesix.files.wordpress.com/2014/11/vanity-fair.jpg?quality=90&strip=all> > (Accessed 15 April 2016).

“*Woman of the Year*” (December, 2014) Vanity Fair Magazine Digital Issue Cover Story [online] Available at: < <http://www.vanityfair.com/hollywood/2014/11/angelina-jolie-unbroken-brad-pitt-marriage> > (Accessed 15 April 2016).

Coverage after double mastectomy:

Jolie, A. (2013, 14 May) ‘My Medical Choice’ *The New York Times* [online] Available at: < http://www.nytimes.com/2013/05/14/opinion/my-medical-choice.html?_r=0 > (Accessed 15 April 2016).

“*The Angelina Effect*” (27 May, 2013) TIME Magazine Digital Issue Cover [online] Available at: < <https://sanazshirazipowerpress.files.wordpress.com/2015/02/time-may-2013.jpg> > (Accessed 15 April 2016).

“*The Angelina Effect*” (27 May 2013) TIME Magazine Digital Issue Cover Story [online] Available at: < <http://time.com/3450368/the-angelina-effect/> > (Accessed 15 April 2016).

Coverage on global summit to end sexual violence in conflict:

“*Angelina Jolie, British Foreign Secretary Open Sexual Violence Summit*” (10 June, 2014) TIME Magazine Digital Issue [online] Available at: < <http://time.com/2851553/angelina-jolie-william-hague-sexual-violence-conflict-summit/> > (Accessed 15 April 2016).

“*Angelina Jolie’s Speech About Sexual Violence Will Stop You In Your Tracks*” (11 June, 2014) Marie Claire Magazine Digital Issue [online] Available at: < <http://www.marieclaire.co.uk/news/world/546664/angelina-jolie-delivers-powerful-speech-at-the-end-sexual-violence-in-conflict-summit.html> > (Accessed 15 April 2016).

“*Angelina Jolie Effect at the Sexual Violence Summit*” (12 June, 2014) Guardian [online] Available at: < <http://www.theguardian.com/lifeandstyle/womens-blog/2014/jun/12/the-angelina-jolie-effect-at-the-sexual-violence-summit> > (Accessed 15 April 2016).

“*The Guardian Angels: Angelina Jolie and the Global Summit to End Sexual Violence in Conflict*” (9 July, 2014) Glamour Magazine Digital Issue [online] Available at: < <http://www.glamour.com/story/angelina-jolie-fights-against-sexual-violence-in-war-zones> > (Accessed 15 April 2016).

Coverage on marriage:

“Angelina Opens Up: About Life with Brad, the Kids, Wedding Plans and the Divinely Evil Maleficent” (June, 2014) ELLE Magazine Digital Issue Cover [online] Available at: < <https://localtvwtvr.files.wordpress.com/2014/05/s033180132-300.jpg> > (Accessed 16 April 2016).

“Untamed Heart” (June, 2014) ELLE Magazine Digital Issue Cover Story [online] Available at: < <http://fi.zinio.com/reader.jsp?issue=416302687&e=true> > (Accessed 16 April 2016).

“See Angelina Jolie’s Incredibly Personal Wedding Dress” (1 September, 2014) ELLE Magazine Digital Issue [online] Available at: < <http://www.elle.com/fashion/news/a15488/angelina-jolie-wedding-dress/> > (Accessed 16 April 2016).

“Wedding of Brad and Angelina: Inside the Emotional Ceremony at their French Chateau” (8 September, 2014) Hello! Magazine Digital Issue Cover [online] Available at: < <http://fi.zinio.com/reader.jsp?issue=416314867&e=true> > (Accessed 16 April 2016).

“Brad and Angelina Set the Seal On Their Love In a Joyful and Intimate Family Ceremony” (8 September, 2014) Hello! Magazine Digital Issue Cover Story [online] Available at: < <http://fi.zinio.com/reader.jsp?issue=416314867&e=true> > (Accessed 16 April 2016).

“Dream Day! The Jolie-Pitt Family Wedding Album” (15 September, 2014) People Magazine Digital Issue Cover [online] Available at: < <http://blog.pianetamamma.it/mammevip/wp-content/uploads/2014/09/Angelina-Jolie-in-abito-da-sposa-sulla-rivista-People.jpg> > (Accessed 16 April 2016).

“They do!” (15 September, 2014) People Magazine Digital Issue Cover Story [online] Available at: < <http://fi.zinio.com/reader.jsp?issue=416315100&e=true> > (Accessed 16 April 2016).

Coverage after removal of ovaries:

Jolie, A (2015, 24 March) ‘Diary of a Surgery’ *The New York Times* [online] Available at: < <http://www.nytimes.com/2015/03/24/opinion/angelina-jolie-pitt-diary-of-a-surgery.html> > (Accessed 16 April 2016).

"Cancer experts laud Angelina Jolie's decision to remove ovaries" (24 March, 2015). Reuters Digital [online] Available at: < <http://www.reuters.com/article/us-people-angelinajolie-cancer-idUSKBN0MK0PW20150324> > (Accessed 16 April 2016).

"I feel at ease with whatever may come: The extraordinary power of Angelina Jolie" (24 March, 2015) Independent Digital [online] Available at: < <http://www.independent.co.uk/voices/comment/the-extraordinary-power-of-angelina-jolie-10131048.html> > (Accessed 16 April 2016).

"Angelina on the life-saving decision she made for her children" (16 April, 2015) Hello! Magazine Digital Issue Cover [online] Available at: < <http://fi.zinio.com/reader.jsp?issue=416336083&e=true> > (Accessed 16 April 2016).

"Hailed an inspiration for her brave decision: Angelina Jolie reveals she has had further surgery to beat the cancer that claimed her mother's life" (6 April, 2015) Hello! Magazine Digital Issue Cover Story [online] Available at: < <http://fi.zinio.com/reader.jsp?issue=416336083&e=true> > (Accessed 16 April 2016).